

Modern LITHOGRAPHY

APRIL - 1950 - VOLUME 18 - NUMBER 4

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**Trouble always
comes when it's
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And it never comes singly, but in pairs — or by threes and fours, sneakin' in like the ol' Debbil hisself.

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LITHOGRAPHY



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Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

April, 1950

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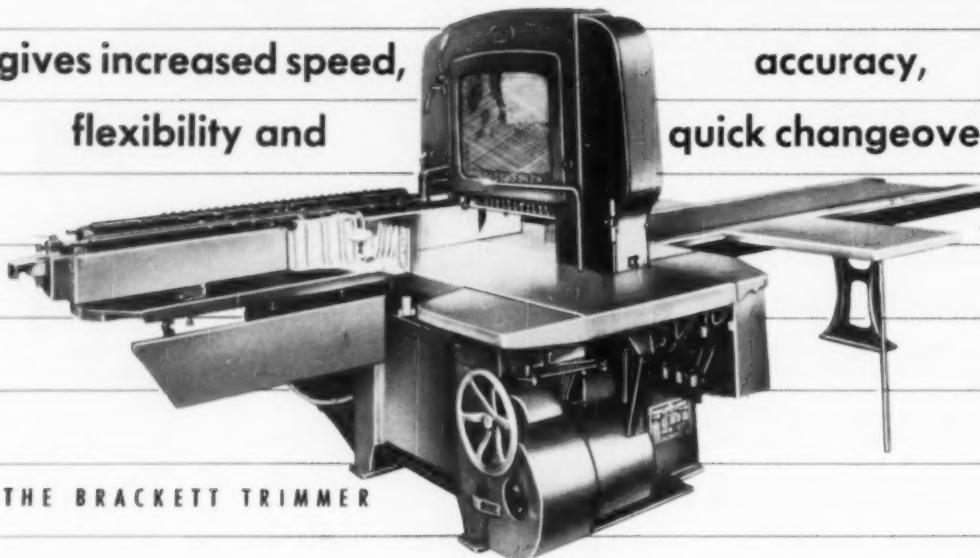
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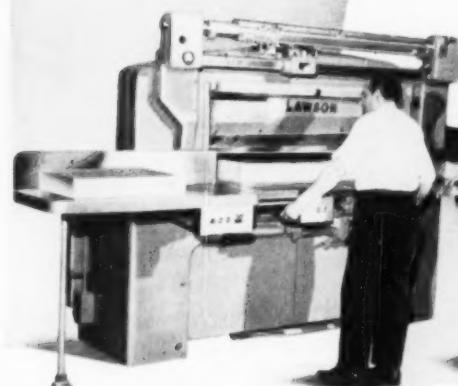
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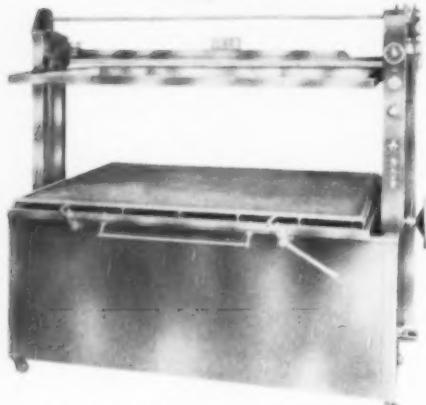
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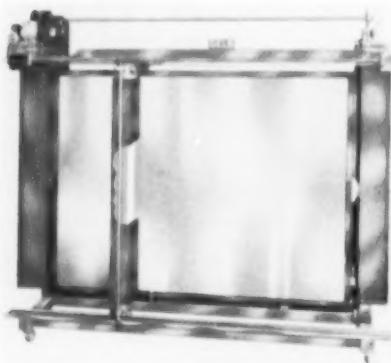
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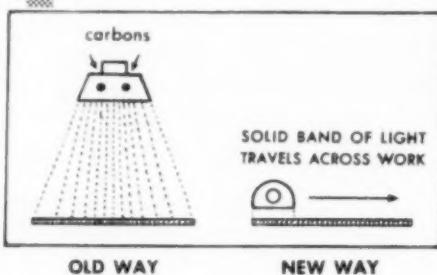
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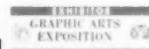
ATLANTA 3	DES MOINES 2
CHICAGO 5	DETROIT 10
CLEVELAND 14	HOUSTON 6
DALLAS 1	INDIANAPOLIS 2



FACTORIES

KALAMAZOO 12	OKLAHOMA CITY 6
KANSAS CITY 6	PITTSBURGH 3
MINNEAPOLIS 15	ST. LOUIS 2
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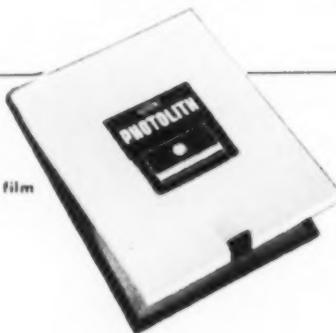
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MODERN LITHOGRAPHY, April, 1950



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GUEST EDITORIALS

Ask Any Litho Club Member...

By James J. Spevacek

President, National Association of Litho Clubs



ASK any man why he is a member of a Litho Club and he will tell you that: First, he is given an opportunity at Litho Club meetings to hear experts in every phase of the industry; men who know the processes of copy preparation, art work, camera, platemaking, presswork and many intermediate and variable operations. He will tell you that from speakers who appear on educational programs he has learned to know more about the many items of supply used in the industry; photographic film, developers, opaquing and staging solutions, zinc and its treatment and graining, bi-metal and tri-metal plates, the many solutions used in platemaking, paper, inks, rollers, fountain solutions, etc. He will tell you that he has learned much about equipment: cameras, vacuum frames, step and repeat machines, presses, etc. He is given an opportunity to ask questions of speakers regarding all of these things.

Second, he will tell you that he meets a group of men who have the same interests that he has. Men who are justly proud of their craft and who are willing and anxious to exchange ideas regarding their chosen work. Many of these men have many years of service in the lithographic industry and have seen it grow from stone to metal,

from flat bed presses to rotary presses. At a recent meeting of one of the Litho Clubs, eight men seated at one table represented more than 270 years of experience; a veritable well of knowledge from which to draw information.

Third, he will tell you that he enjoys the fellowship of these groups made up of men, the nature of whose life work has taught them to be thinkers, men of imagination, resourcefulness and loyalty. Men who have learned to be helpful one to another, fruitful in their wholehearted application to their work, and patient and helpful in passing on knowledge to those following in their footsteps.

These are the reasons why Litho Clubs flourish and why they are successful. These are the reasons why they have banded together in a National Association to exchange ideas more widely and to further the lithographic industry.

Moreover, these activities are not confined to "once a year" conventions but to monthly meetings covering every phase of the industry. We must not overlook the field of human relations. These men have learned and are learning to respect each other and to respect each other's opinions. The world can use much of the spirit of the Litho Clubs.

Planning Production

Many seem to be amazed that high quality lithography is consistent with high production. The author outlines some steps you can take toward a trouble-free operation.

By Paul W. Dorst

Lithographic Consultant, Cincinnati*

OME lithographers are amazed to hear that good quality is entirely consistent with high production. Yet recent experience in a number of plants has borne out this statement. As the quality of the work was improved, the production went up materially.

This is a logical consequence when we realize that the same factors are involved in obtaining good quality and in obtaining smooth-running, trouble-free production. The most common cause of low production in this industry seems to be trouble. Eliminate the causes of troubles, therefore, and the quality improves, while the production is stepped up automatically.

There are lithographers who accept troubles as a matter of course. They sincerely believe them to be a necessary evil in the offset business. Nothing is farther from the truth, of course, as many men in the industry know from their own experience. While there is much room for improvement, even in its present stage of advancement the lithographic process can be operated as a highly efficient, quality-producing method of reproduction.

Any company that experiences a

great deal of trouble and does not make a determined effort to eliminate it, is overlooking one of the most important opportunities for reducing costs and improving quality. You do not need to turn to the very latest procedures and materials, for there is much good in the older procedures. It is always necessary that certain basic techniques be performed properly if the best possible results are to be obtained. Experience has shown that some of the newer developments, while they possess intrinsic merit, have permitted a decrease in the skill of the average craftsman, and for this reason the greatest possible value has not been obtained from the new development. Deep etch platemaking is a case in point.

The general business situation in the industry today does not seem to be a serious one—yet. Considerable expansion is going on, and old equipment is being replaced. The period of exceedingly keen competition, which we have all expected for some time, is arriving. The signposts are out. Many lithographers have already burned midnight oil worrying over costs, and quite a few of them are concerned with quality. They realize that competition is due to become keener, and that it is going to become increasingly important to produce

maximum quality at the lowest possible cost in order to stay in business.

Economists say that all industries will have to get more production out of the same man-hours. This certainly applies to the lithographic industry, and we may as well face the facts. The problems aren't easy. Maintaining or improving quality, while production is actually increased, requires that all plant activities be studied in detail and that definite action be taken where it seems advisable.

Time to Start

Under the most competent leadership, periods of six months to two years have been required to put a plant in order. Under ideal conditions, less than six months should be required, but no one should plan on such a short period. Because of the time factor, it is already late to start a program of improving plant operations, and any company needing serious overhauling would be wise to get started without delay.

There can be little doubt that the best time to get a plant into trouble-free operation is when business comes easy and there is no immediate worry about income. Profits are increased as soon as troubles are reduced, and whenever hard times come the plant

* Based on a talk to the Washington Litho Club, Washington, D. C., January 24, 1950.

for TODAY'S MARKET

is ready for them. This does not mean that the job is ever completely finished, however, for there will always be some room for improvement.

Not every company can take advantage of good times to put things in order. Small companies in particular sometimes have financial problems that prevent it. The other extreme possibility is to get busy just as soon as production slacks up a bit. While such a late start is dangerous, it is better than not getting started at all. Many successful manufacturing organizations keep one or more men busy at all times on new production methods and developments, and *increase* this activity during periods of slack production.

The need for improvement, and the financial possibility of effecting it, vary considerably among plants. Probably no plant exists that cannot stand some room for improvement with respect to both quality and costs. How much effort should be put into it and where to start can be decided only in individual cases. Some cost usually is involved in a betterment program, for someone must concentrate his attention and time. If the problems are attacked in the proper manner, however, the cost is usually negligible in comparison with the savings that can be effected within a year or so. For

this reason the question to be decided in most cases is not whether improvement *can* be afforded, but rather whether it *cannot* be afforded.

Methods of Improvement

How does one go about reducing costs and improving quality? A large book could be written on the subject without exhausting all the possibilities that should be looked into if a thorough job is to be done. Certainly we could not begin to do justice here to the entire subject. But we can draw on some actual experiences and observations to illustrate a few points.

Many points that need to be looked into are perfectly obvious, and it is unusual to find them totally neglected. Others that would seem to be obvious, however, are sometimes neglected, probably because no one has taken time out to look over the situation. Usually there is no lack of intelligence in such cases, but the neglect simply results from continued failure to examine details. Some very undesirable practices can arise in a plant when everyone concentrates entirely on getting out the immediate jobs.

Much can be learned from the methods employed in other industries. Those responsible for plant operations in this industry sometimes neglect such fruitful sources of ideas and

stimulation. Many production practices can be transplanted with little or no modification. Some cannot be transplanted directly, but they will help by stimulating one's thought. Any good public library has books and current magazines on industrial management that are well worth studying in this connection.

Some lithographic concerns suffer from poor organization without realizing it. Plant personnel constitutes a team, and close teamwork is necessary for the various individuals to pull together. All the various activities must be dovetailed properly in order to prevent lost motion and effort. Vague and incomplete organization is bound to be reflected in unnecessarily high costs. Good organization requires that everyone, from top to bottom, have very definite duties and responsibilities, and that these be thoroughly understood by everyone concerned. An organization chart and a written manual to accompany it is often advisable. The mere writing of such a manual can force an executive to realize that gaps exist in his organization which he had never thought of before. Books on industrial management have excellent material on organization.

In spite of the careful attention given to employer-employee relations

in most organizations, there are some in which these relationships are poorly handled. Usually it is these companies that have the greatest difficulty in getting smooth operation. Costs naturally must suffer, and quality as well. No one should need to be told that human relations exert a powerful influence on the success of an organization.

A common complaint today is that personnel is incompetent. Well-trained and experienced men are most difficult to find, especially for key positions. They are hard to find principally because very few managements in the past have made a special effort to see that promising men received the necessary training and experience. You can't train a man overnight; but unless you start sometime to relieve the situation, you will never have such men.

The Problem of Training

Managements often are dissatisfied with the skill and attitude toward their work shown by craftsmen. The facts usually bear out such complaints. But it certainly seems logical that management itself should shoulder the major responsibility for the situation, since management occupies, or should occupy, the position of leadership. Capable leadership not only sees shortcomings, but takes the initiative toward doing something about them. The successful leader either teaches the worker how to do his job properly, or takes steps to have him taught by someone else. Many workers have the intelligence to learn, but have never had the opportunity. A good leader creates the opportunity.

The whole matter of training admittedly is a complex one involving a number of difficult angles. However, lithographers surely can surmount the obstacles, as they have many others. Encouraging progress is being made through the establishment of schools in certain cities and in some of the larger plants, but the movement is far from being as widespread as the industry needs.

Managements often complain that their men do not read and use the published information that is avail-

able. Again the responsibility would seem to lie at least partly on the shoulders of management. Incentives need to be created, and most production workers need stimulation. Provide the stimulation and the average man responds. The fact is that most executives themselves do not read thoroughly and digest the material they expect their subordinates to learn. The point can be argued as to whether this is one of the many duties of an executive, but there can be little question that leadership is strengthened by just such interests.

Plant Equipment

One often finds that plant equipment is not kept in good repair and in proper adjustment. Where production and quality are of foremost importance, equipment cannot be neglected. Large manufacturers have found that proper maintenance pays dividends over the years by minimizing shutdowns and extending the useful life of both electrical and mechanical equipment. Certainly smaller organizations should take advantage of the experience of the larger ones.

Maintenance of equipment involves certain financial and tax questions that sometimes throw a different light on the matter. Where such questions seem to dictate against thorough maintenance, the responsible authorities should consider carefully the cost and other consequences of incomplete attention. An offset press in poor mechanical condition cannot print sheets of the highest quality, and maximum plate life cannot be obtained on such a press. The same thing is also true of certain other equipment. These disadvantages are in addition to the shutdowns that occur frequently because of neglect. Preventive maintenance by a qualified man or group of men can forestall most shutdowns.

Plant Procedures

Up to this point we have touched on only a few of the many factors sometimes neglected in considering means whereby plant operations can be improved. Of outstanding importance are the actual procedures followed in a lithographic plant.

In all too many instances the procedures are poorly controlled, with the result that troubles occur frequently and spoilage is great. The importance of procedures cannot be over-emphasized. And along with the procedures we must include craftsmanship. Procedures and craftsmanship together largely determine the levels of quality and of production. As we mentioned earlier, troubles constitute a major reason for loss of production in lithography, and these troubles are caused primarily by the use of improper procedures and inferior skill in carrying out the procedures.

There is no one best set of procedures, at least at the present time. This is evidenced by the fact that some shops have excellent success with the very same methods that give difficulty in others. Moreover, among the best techniques there seems to be some choice. To minimize troubles, therefore, it is necessary to study the nature of the troubles themselves, to analyze the reasons, and finally to adopt the methods that give the least trouble. The methods used in platemaking and in printing on the press usually are the most important ones, because failure of a plate to print its edition on the press involves the greatest expense.

It is seldom that one finds an organized attempt within a shop to trace troubles and eliminate the causes. Yet this is exactly what many plants need. One reason, of course, is that very few men are capable of doing a thorough job. But there have been instances where any intelligent person could have found the cause of difficulty if there had only been an attempt to find it.

How to Find Trouble

In a number of plants we have had rather remarkable success in eliminating troubles by instituting a system of records whereby plate and press experiences are reported for each plate made and run in production. Such a system was adopted only after we found it impossible to get enough information by word of mouth, information thorough enough to justify the evaluation of various procedures.

The system in itself is quite simple; yet it has been found to be of definite help even when no one is available to do a thorough job of trouble-shooting. It requires some time, and therefore some expense to operate, but so far the savings have far outweighed the cost.

Briefly, a "plate report" form is filled out for each plate made, giving data that may be important in tracing the causes of any difficulties that may arise on the press. This report accompanies the plate to the press room, and the pressman writes down on the same form certain information based on his experience during the press run. The form has been designed to simplify the writing down of the required information. Any difficulties caused by factors other than the plate are also reported. Each week these reports are collected, and statistics are compiled from them. These statistics are entered on charts and also in a weekly report which is distributed to the plate and press foremen, the superintendent, and to any other interested executives.

Cases of trouble are investigated as early as possible, and changes in procedures or materials are made on the basis of these findings, and also on the basis of the statistical data. Thus the system provides information that no cost system is designed to furnish. The individual plate reports help in arriving at the causes of troubles, and the statistical data show the progress made in eliminating them. The greatest value is obtained when someone familiar with all the lithographic operations analyzes the data and decides on changes to be made, but the data alone are useful as an executive control as long as those using it understand the meaning of the statistics.

This record system has been helpful in more ways than were originally expected. At first the men complained about having to write down the information requested. Later they cooperated beautifully when they saw that the information was actually being used, and that definite improvement was taking place. Their morale went up sharply at this point, and the

human errors normally so difficult to prevent took a sudden turn downward.

Troubles Come to Light

We learned that certain plate-makers and certain pressmen had more difficulties than others, and what these difficulties were. A little training cleared them up in short order. We found that more careful control of etching depth on deep etch plates was necessary. When this control was put into effect, plate blindness and difficulty in rolling up was eliminated. We learned which of several types of grain gave the best results, and which plate etches, inks, papers, and fountain etches worked best. We found that certain types of trouble occur in very definite cycles.

Based on actual records, one typical plant originally had exceedingly poor results with albumin plates. After changes in procedures, the albumin plates ran better than deep etch plates. Immediately more jobs were put on albumin plates, with consequent savings in cost. Later deep etch plate-making was brought to perfection, and then the decisions on whether to use albumin or deep etch plates were based on the relative expense of making negatives and positives, rather than on the lengths of runs.

These are only a few of the very valuable things that were learned through the study of actual records. Most of them could have been learned with certainty in no other way. Seven-

(Continued on Page 103)

PHOTO TIPS

By *Engene C. Moysen*

Hollywood, Calif.

★Here are a few suggestions that will aid in keeping developer temperatures where they should be—at or very close to the 68 degree mark, for those shops not equipped with automatic temperature controlled sinks.

For line work, temperatures may vary somewhat without causing trouble for the darkroom processing, but halftones cannot be developed properly without some sort of control over extremes of temperature to insure accurate reproduction of the tonal range of photographic prints.

First, keep developers off the floor when storing. It's always cooler at the floor level of a room. In summer it may be advantageous to place developer bottles on the floor to keep the solutions cool, but in winter they should be kept at higher levels near the circulation of warm air from heaters, preferably on a rubber mat or other insulated surface.

Keep room temperatures up, as this has a direct effect on developer temperature fluctuations, especially when solutions are in a tray ready for use.

Second, run hot water into a tray about to be used and leave it there

for a few minutes before emptying and pouring in the developer. Then check with a thermometer, place the tray in a larger one to which water at 70 or 75 degrees can be added from time to time to keep the solution in the smaller at or very close to the required 68 degrees.

Third, have a small electric fan type heater operating in the darkroom at intervals throughout the day. In the morning it may be advisable to use it consistently until heat in the building can take over during the day.

★Sometimes photographic prints are badly scratched from repeated use, and these will show up harshly in halftones shot from them. Arrange such prints in the copy board to have the scratches run horizontally, or parallel with the floor when the copy board is facing the camera.

The light from the lamps will then run *along* the scratches, and will eliminate possible highlights.

When such scratches are numerous and run in all directions, turn the copy until the most disturbing ones fall in the direction described.★

LITHO SALES MANAGEMENT

A Panel Discussion as Presented by the Young Lithographers Association

Mr. Ash: To what extent is a salesman permitted to determine, adjust, or alter the selling price or percent of mark-up on a job?

Mr. Winship: Where I work, he has no right, except by discussion with the management. Otherwise the price stands as quoted, or as agreed to by the management.

Mr. Mayer: On some small jobs our salesmen can estimate on the spot, subject to a check and an okay. It is not an official estimate. All of our salesmen are equipped with price schedule books, but they are not allowed to estimate formally on any job. Those books are used primarily in the direct mail end of the business, to approximate the overall cost of a campaign. There are mistakes made, but they are very few.

Mr. Ash: Is it possible to catalog printing buyers according to the types of printing they buy, making it possible to concentrate selling effort?

Mr. Mayer: We definitely do catalog printing buyers, but it is on the basis of whether they buy printing alone, or printing and direct mail. If they are printing buyers only, they get a different type of sales call, and different handling, than those others who buy direct mail advertising in all its forms. I don't believe that my answer to the question would be helpful, however, to the straight litho-

From a Wire Recording

This sales forum, the second in two years, was held by the Young Lithographers Association of New York at its February 8 meeting at the Advertising Club. The entire discussion was recorded on MODERN LITHOGRAPHY's wire recording machine, transcribed, edited, and condensed for publication.

—Editor

graphic salesman, since ours is a specialized type of business.

Mr. Fay: I feel that there aren't any definite classifications into which you can divide buyers. In this area, the man who buys one type of lithography, may in many instances also buy many other types of lithography. We try to break down our classifications, to the extent of classifying accounts into those which have certain types of business. That's about the only classification that you can make. An exception might be in the case of annual reports, or something of that sort, that are bought by higher-ups.

Mr. Winship: Our experience may be different, for we do classify buyers to an extent. For instance, some buy absolutely on price. Others, we know want a quality job. We offer 250 line, 175 line and 133 line screen work to satisfy varying demands for quality. We also try to classify our salesmen in relation to the accounts, and try to assign accounts to salesmen who can best service them. Some buyers

keep wrangling and telling what your competition is estimating on the job.

Mr. Ash: There has been a lot of talk in the last few years about trying to line up your sales accounts so that you don't have an overlapping of sales approach. The object is to reduce selling expense, reduce the time that's required for calls, and to try to tie more closely than you ever have before, your selling effort into the lines that best suit your particular facilities. And there is a certain amount of automatic classification.

Audience: You have a certain number of man-hours in the sales department. If your men were running a press, for instance, you'd know exactly what those men were doing, what they are producing, and you would know they had the tools to work with. But in the selling department, are we doing anything to try to tie this thing down to the point where we're getting maximum effort? Is the man calling where he is most likely to get the greatest return for the dollars you are spending?

Mr. Winship: That narrows it down pretty much to accounts. There may be two or three buyers to an account, and you have to treat each buyer differently. It's a question of knowing your market and knowing your salesmen.

Mr. Ash: When would you con-

**Walter J. Ash***By*V. P., Sales Manager
Consolidated Lithographing Corp.
Brooklyn, N. Y.**A. J. Fay**V. P. in Charge of Sales
National Process Co.
New York**Edw. N. Mayer**President
James Gray, Inc.
New York**Wm. M. Winship**V. P., General Manager
Brett Lithographing Co.
Long Island City, N. Y.

sider it correct to turn over house accounts to salesmen?

Mr. Fay: I don't think it can be answered on a time basis, without going into the question of whether a company should or should not have house accounts. We have within our sales department, a certain group of men who handle house accounts and get commission on them. And from a company standpoint, we also contact those accounts. It's largely a matter of the policy within your own organization.

Mr. Mayer: We do have house accounts, and I don't know how you can set a time limit or make any definite statement as to when you would transfer such accounts. We have some accounts where I make calls and the salesman gets commission. There are other house accounts on which nobody gets commission, and they probably never will be turned over to salesmen. In most cases there are good reasons why they are classified as house accounts. An attempt is often made with small house accounts, to turn them over to new salesmen to help them get started.

Mr. Winship: We don't have any house accounts, and we don't sell to brokers, either. Business with Brett must be done through a salesman. There are two exceptions where two buyers refuse to buy through a sales-

man. But these cases are rare. Sometimes a short-sighted sales manager will go out to get house accounts to prove his worth rather than his ability to manage salesmen.

Mr. Mayer: I think that's a mighty broad statement. House accounts are not generally set up in order to give them a better price, or a better break on delivery, or other breaks. This brings up the question of whether the officers of the company are any less salesmen than the 20-odd guys on the sales force who are walking around the streets?

Mr. Winship: I think we make more profit where we have a regular salesman assigned to the account who is doing a sales servicing job. And that's the best way to make profits, rather than have someone in management handling all the details on selling jobs. I think management's job, sales management or other management, is to help salesmen sell accounts, and to see that accounts are sold on a company proposition and not on a personal basis. If management did more of this, you would have less turnover among salesmen, and fewer of these advertisements seeking salesmen "with following."

Mr. Ash: My feeling is that it is no less expensive to handle an account without a salesman than it is with a salesman. In other words, before you

are finished, with the additional people you have to put on the job to do the salesman's work, you come out just about the same. There is a certain amount of work that the salesman would have to do which someone else has to do if there is not a salesman on the account. Usually these house accounts are fairly substantial, big volume, lots of detail, and lots of stuff coming in—and you must have people handling them who are doing that sort of thing all the time.

Mr. Ash: What is the opinion of the future of offset lithography in plants having both letterpress and offset?

Mr. Winship: Much of the growth in lithography is coming from letterpress shops installing offset equipment. There is also much growth within the lithographic shops themselves.

Mr. Ash: Do you think a salesman representing a plant which has both letterpress and offset has a better selling point in the field? Can he offer more to potential buyers?

Mr. Fay: It would depend on the kind of work he is trying to sell. There is tremendous growth in the production of smaller mailing pieces and smaller jobs by the combination plants. There is a lot of equipment being sold to produce those jobs. The man from a combination house has

This simple report for salesmen is used by James Gray, Inc. The abbreviations stand for Prospect, Customer, Printing Order, Letterpress, Offset, Estimate, and Order. This report is similar to those used by National Process Co.

a good opportunity, and better in many instances, to sell those smaller jobs. I think there may be a trend toward specialization in offset on the larger jobs. The salesman for a lithographic plant, which is well equipped in medium size and large equipment, has a much better chance of selling the larger jobs, because of his greater facilities.

Mr. Ash: What do you say when the prospect tells you your price is higher than letterpress?

Mr. Winship: If he is buying on price alone, there isn't much you can do. But if he is considering quality, you will have to sell him on the superior quality he will get from offset.

Mr. Mayer: We quote it by letter-press. But generally speaking, the letterpress estimates are not lower than offset.

Audience: Is the lithographer missing the opportunity to sell frozen food packages of cellophane, paper, or metal foil? Over the years lithographers have built up marvelous customer-relations with the big packers. The big packers are now going to roll-fed equipment, and the lithographers are now standing by, and allowing new plants to get into that field. For the products packaged in cans, nothing will ever replace the lithographed.

labels. But what is the attitude on the new frozen food packages, and the roll-fed equipment which is now being sponsored by the designers of the new packages.

Mr. Winship: I think the history of most of those fellows who went in with the narrow web equipment is that they became pioneers to educate the buyers on how to put in their own equipment and produce their own packages. Cases in point are Colgate Beech Nut, and Peter Paul. Companies put in equipment, and ran those products until the buyer put in his own equipment. Most of those projects end up by the manufacturer putting in his own equipment, and the commercial printer serves as the pioneer for them. This is a big restraining factor. The equipment is not flexible.

Audience: You are right, in part. Peter Paul, Beech Nut and others, installed their own equipment. But now, their problems have gone so far beyond them, and their requirements so far beyond their ability to produce, that they are back with the commercial printers. Printing the millions of wrappers they use is simply two big a printing problem for anyone except a large printing firm to handle. Peter Paul are candy manufacturers, they

don't want to run a printing plant. They want only "stand-by equipment." This is the major reason why the great bulk of their work is now being done by commercial printers.

But the lithographers, who happen to be in the label business, are faced with the problem now of making frozen food packages. The big packers would like to go to "X" lithographer, but "X" lithographer says, "Well, all I can print are 40x60" sheets. I can't print anything in a roll." Take Dole Pineapple, for instance: they found that one of the most profitable parts of their business was to take the pineapple pulp, and pack it in a cellophane wrap or a foil wrap. They wanted to go to the lithographer who had been doing their business for 40 years, but the fellows threw up their hands. And that is repeating, many many places along the line. Gravure will never replace offset, but it's an adjunct. As lithographers, you build up a solid customer relationship with certain packers. Why lose it? Why let some other company come along and get that extra business that the lithographer should have? There are probably many other cases where letterpress fits into a lithographer's operation in order to keep that good customer relationship on a very broad basis.

Mr. Ash: Probably the main reason why we are not getting into much of a discussion on this subject is because we on this panel, are not directly involved in that type of packaging operation.

Audience: There is also a development in web offset which follows along the line toward frozen food packaging, and the production of rolls of printed material which are fed directly into the packaging machines. This has not been exploited properly, but I think it could be. I am sure too, that aniline printing, for the same field, cannot produce the quality from rubber plates. I am also certain that rotogravure has plate limitations. A step and repeat job of a typical full color label, for instance, if run 12 up, will not look the same in all the 12 reproductions. You just can't do it.

(Continued on Page 97)

LITHO CLUB CONVENTION BOSTON

National Assn. of Litho Clubs to hold fifth annual convention, Copley Plaza Hotel, April 14 and 15

FINAL plans for the 5th annual convention of the National Association of Litho Clubs, at the Copley-Plaza Hotel, Boston, April 14-15, were released in Chicago late last month by National President James J. Spevacek.

Seventeen clubs will respond to roll call, which comes at the opening session, Friday afternoon, April 14. These include groups from Boston, Baltimore, Chicago, Cincinnati, Cleveland, Connecticut Valley, Dayton, Detroit, Dallas, Milwaukee, New York, Ontario, Omaha, Philadelphia, St. Louis, Twin Cities and Washington, D. C.

The Dallas Club, newest member of the association, will be welcomed officially into the NALC at that time, Mr. Spevacek stated, and plans will be developed for further expansion of the organization. Other important matters on the agenda include consideration of policies to guide national officers, and a discussion of the editorial program for the recently launched *NALC Image*.

Headed by James F. Beldotti, president of the Boston Club, a committee has been working for months on arrangements to make the convention a memorable occasion for those attending from other parts of the country and Canada.

All Boston and New England lithographers, whether members or not, will be especially welcomed throughout Saturday's session. That after-

noon, wives of the visiting lithographers will take a sightseeing tour to historic spots around Boston, including visits to Concord and Lexington.

Local Litho Club News

"Litho Club News" is a regular section of Modern Lithography. This month it begins on page 79.

Other details of Boston Club's entertainment were reported at length in last month's issue.

Details of the program for the two-day meeting are as follows:

Friday, April 14

10 A.M.—Registration

12 Noon—Luncheon

NALC officers and Boston Litho Club officers

2 P.M.—Convention called to order
Call to order—Pres. Spevacek
Roll Call—Exec. Sec'y O'Holahan

Appointment of committees

Introduction of new business

3:30—Arthur C. Hardy, Professor of Optics & Photography, Mass. Institute of Technology
Subject—"Better Color Reproduction"

Adjourn

7 P.M.—Reception by Boston Litho Club and Boston Lithographers

Saturday, April 15

10 A.M.—Convene

Call to order—Pres. Spevacek

NALC business session

Report of Exec. Sec'y

Report of Treasurer

Report of Budget Committee

Report of Publicity Committee

Introduction of motions, etc.

11 A.M.—Michael Bruno, Research Manager, Lithographic Technical Foundation
Subject—"Tone Control in Platemaking"

12 Noon—Luncheon

Speaker—Wallace Strathern, Sales Manager, New England Coke Co.

Subject—"Standing Still, or Going Ahead"

2 P.M.—Re-convene

Charles Geese, Photo-Mechanical Consultant

Subject—"How New Developments Will Affect the Offset Industry"

Douglas Murray, Sales Mgr., Webendorfer Div., ATF

Subject—"The Web Offset Press"

Jack Kronenberg, Director, Lithographic Division, S. D. Warren Co.

Subject—"Papers for Precise Reproduction"

3:30 P.M.—NALC action on Committee reports

Report of Nominating Committee

Election of National Officers

Adjourn

7:30 P.M.—Annual Banquet and Entertainment—Boston Litho Club—Host★

TALI CONVENTION Rochester, N. Y., April 24 and 25

SEVENTEEN technical papers on many phases of lithography and allied subjects are to be presented during the four sessions of the second annual meeting of the Technical Association of the Lithographic Industry, Monday and Tuesday, April 24-25. The sessions are to be held in the Sheraton Hotel, Rochester, N. Y.

The program, announced by TALI president, Michael H. Bruno, includes an informal get-together on Monday evening, and a dinner meeting on Tuesday evening. Dr. C. E. K. Mees, Eastman Kodak Co., will address those at the dinner meeting on the subject "Research and the Graphic Arts."

Further information on the meeting is available from George W. Wilhelm, TALI secretary, 814 N. East Ave., Oak Park, Ill.

The program, as announced Mar. 27, follows:

Monday, April 24

8:30-9:30 a. m. Registration
9:30-12:00 a. m. Technical Session, M. H. Bruno, Chairman
Control Procedures for Lithographic Chemicals Manufacture, C. L. Gillingham, Harris-Seybold Company
Some Factors in Bi-metal Lithography, M. C. Rogers, R. R. Donnelley & Sons Co.
Electro-Plating for the Printing Industry, J. B. Allen, Chromium Corporation of America
A New Chromium Long-Life Lithographic Plate, D. N. Adams, Harris-Seybold Co.
12:00-2:00 p. m. Lunch
2:00-5:00 p. m. Technical Ses-

sion, M. C. Rogers, Chairman
Technical Education in the Lithographic Industry, D. M. Cumming, Rochester Institute of Technology

Technical Section

A Technical Section is a regular feature of Modern Lithography, and begins this month on page 45.

Color Control in Lithographic Printing, L. D. Pollner, Lithographic Technical Foundation
The Color of Halftone Dot Patterns, W. P. Greenwood, Forbes Lithograph Manufacturing Co.
Control of Tone Reproduction in Halftone Negatives, J. A. C. Yule, Eastman Kodak Company
Offset Duplication Without a Separate Dampening Roller, C. H. Van Dusen, Jr., Addressograph-Multigraph Corporation (Demonstration)
7:30-10:30 Informal Get-Together

Tuesday, April 25

9:30-12:00 a. m. Technical Session, R. F. Reed, Chairman
Air Conditioning of the Lithographic Plant by Means of the Glycols, K. D. Robinson, Consultant
Type A.C.A. Adjustable Speed Motors for the Lithographic Industry, Bruce Jones, General Electric Company
Control Techniques for Photoprinting Operations in Photogravure, D. J. Byers, L. E. Vaaler, Battelle Memorial Inst.
Application of Xerography to Lithographic Platemaking, R. M.

Schaffert, L. E. Walkup, Battelle Memorial Institute

Cellulose Acetate Offset Printing Plate, W. Clark, Eastman Kodak Company

12:00-2:00 p. m. Lunch

2:00-5:00 p. m. Technical Session, M. H. Bruno, Chairman

A Preliminary Report on the Use of Radioactive Materials in Lithographic Research Work, P. J. Hartsuch, Lithographic Technical Foundation (Now with International Printing Ink)
Fineness of Grind Gages: A Mathematical Analysis, W. C. Walker, A. C. Zettlemoyer, National Printing Ink Research Institute

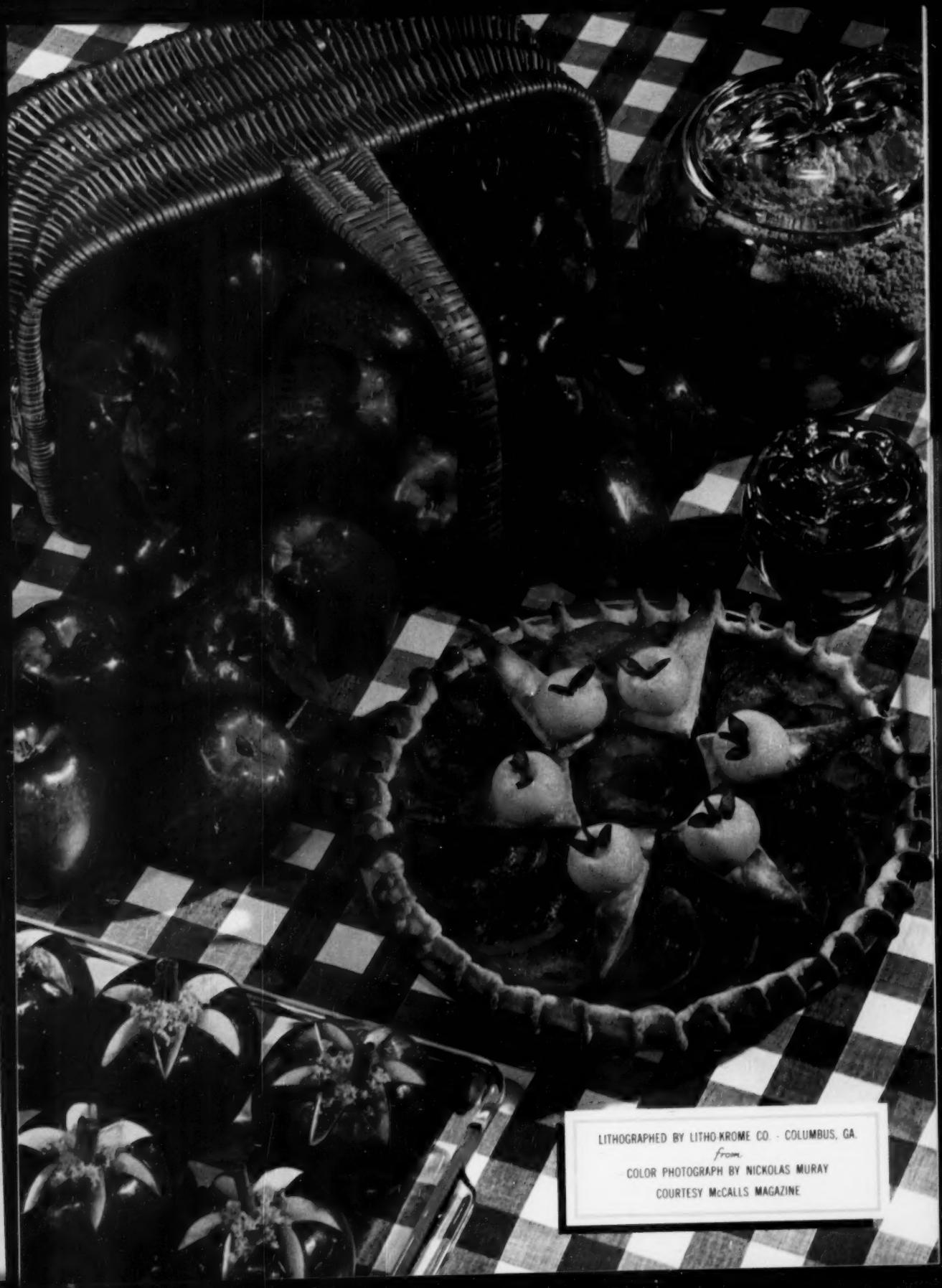
Dynamics of Film Separation in the Printing Process, A. Voet, J. M. Huber Corporation
Presidents' Addresses, M. H. Bruno, M. C. Rogers
Business Meeting

6:30-9:30 p. m. Dinner

Address "Research and the Graphic Arts" by Dr. C. E. K. Mees, Eastman Kodak Co. ★★

THE INSERT

Especially produced for "Modern Lithography," by the Litho-Krome Company, Columbus, Ga., the insert (opposite) was lithographed in four colors on a Harris Press. Deep etch plates and 133 line halftone positives were used with the Litho-Krome process. J. Tom Morgan, Jr., is president of the concern.



LITHOGRAPHED BY LITHO KROME CO. - COLUMBUS, GA.

from

COLOR PHOTOGRAPH BY NICKOLAS MURAY

COURTESY McCALL'S MAGAZINE



how to prove color jobs

By Franklin R. Payer

Rex Litho Plate Co., Cleveland

WHY not prove color jobs photographically before making a set of plates? Theoretically, in process color reproduction the camera should so separate colors that they may be recombined as ink images to duplicate the tone and color relationships of the original. In practical application, however, considerable hand retouching must be done on the color separations to obtain a faithful reproduction because of the intrinsic deficiencies of filters, inks, and emulsions. Negative emulsions are not equally sensitive to different colors and "see" them differently than does the eye.

The color artist or etcher frequently finds it difficult to visualize the exact amount of color correcting necessary, especially when handicapped by lack of experience. But, if he has a proof of the unretouched negatives before he starts to work—and another after he has made the corrections he thinks necessary—he will be able more effectively to direct his efforts, doing a satisfactory job in a few hours instead of several days.

In addition to its function of giving information to the color artist, thus cutting down costly hours of etching, the color proof eliminates the necessity of re-making plates. Mistakes are caught by the artist instead of by the pressman. If changes are specified, they can be accomplished with a minimum of difficulty during the early stages of the job, but involve a considerable increase in the cost of production when plates have to be re-made.

For the platemaking shop which

does not have the use of a proving press, proving color jobs photographically often actually saves customers. Delivered plates should run satisfactorily. The customer who uses time and materials to put plates on the press, then finds them unsatisfactory, is a dissatisfied customer—even though the shop re-makes the plates for him. It is to the advantage of all concerned to give the customer a color proof and obtain his approval before operations are under way. This is particularly important when he merely specifies color without instructions in regard to the exact reproduction. Only by meeting the customer's needs, as well as our own, can we help lithography to serve him better than any other process.

The Method

The method, described below of proving halftone negatives for color, is a variation of one the writer used to make color transparencies some 20 years ago when offset was in its infancy. Briefly, it involves removal of the silver-bearing gelatin of the negative, leaving a clear gelatin positive image which may be dyed any color desired. Through practical experience I have found that this process carries a minimum of trouble and expense and can be utilized successfully by any operator who can follow simple instructions.

As set up, the procedure is particularly slanted toward those shops that make "direct" halftone separations. However, litho shops which use the "indirect" method of making continuous tone separations, retouching

them, and then making their halftone positives, can use this method as a final check. Inasmuch as methods of operating vary from shop to shop, it is up to the individual operator to find the best means of adapting the procedure to his own particular set-up.

The only materials needed are the usual chemicals found in the photographic dark room, plus peroxide (drug store variety) and a set of dyes used in the Kodak Dye Transfer Process (i. e., magenta, cyan, and yellow). The entire procedure takes approximately one hour. For purposes of this article, it is assumed that we start with a set of four-color halftone separation negatives.

Procedure

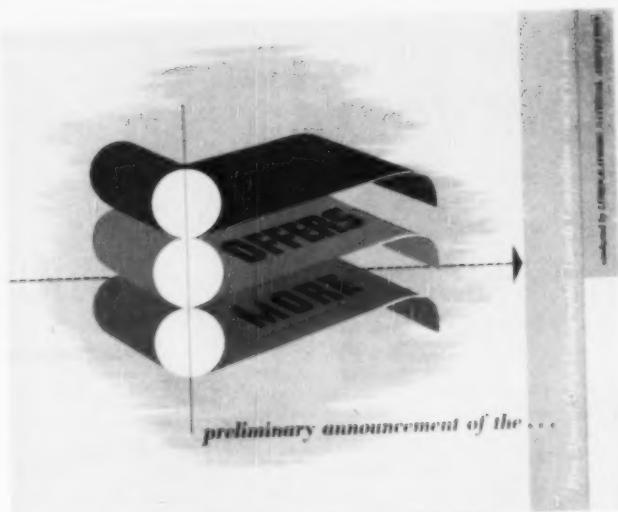
Make a set of contact positives of all colors except black. Also, make a positive on strip film for the black printer negative and lay it aside until ready for stripping.

From the contact positives make a set of duplicate negatives on stripping film. To prevent the dye image from bleeding into whatever support is used, the image should read correctly when the emulsion side is up. The stripping film negatives, of course, must be made according to directions issued by makers of the film. The acid stop bath should be used.

After the negatives have been hypoed and washed a few minutes (do not wash too long as the emulsion may strip off before you are ready for it), proceed as follows:

(Continued on Page 105)

LNA Opens Offset Promotion Campaign



preliminary announcement of the ...

The first mailing piece in the campaign (right), announcing the first annual Offset-Lithographic Awards Competition, is lithographed in four colors. The double-fold piece, when opened up, measures 26x11", and has some four-color process work on inside.

ANATIONWIDE sales promotion campaign, planned by topflight advertising men with the purpose of selling the advantages of offset lithography to buyers of printing, is being launched during April by the Lithographers National Association, New York. The general theme is "Offset Offers More."

Randolph T. Ode, president of LNA, said that the campaign is getting under way with an announcement to LNA members and to other lithographers, of the Offset-Lithographic Awards Competition. The three-fold purpose of this competition is set forth in the initial folder as: 1.) to stimulate even greater interest in lithography generally and to demonstrate its wide application; 2.) to provide for users and producers of the process a means whereby their work will achieve deserved recognition; and, 3.) through the publication and distribution of an Annual Book of Awards, "to place in the hands of men and women engaged in the creating and production of advertising, a collection of exhibits which will be outstandingly educational and inspirational."

Mr. Ode explained that the competition is not intended as a substitute for, nor to conflict with, similar

competitions currently carried on by various media groups. Rather it is one to encompass the entire field of lithographic color and black and white, and to open the way for a greater number and variety of interesting entries.

While detailed plans are still being formed, it has been decided to hold the first awards presentation and exhibit in New York early next year. Closing date for entries in the 1950 competition will be Dec. 31, 1950.

Regular mailings, of which the first is shown on this page, will be sent to lithographers, and to their customers and prospects as requested. The first mailing explains the competition and general plan. Others will deal with the various fundamental advantages of offset lithography over other processes, and will contain specimens of outstanding jobs to illustrate how these advantages have been utilized.

A special folder for keeping all of the mailing pieces and specimens together will be provided. Thus a file will be built up, containing information of specific ways in which lithography can be used for effective advertising.

At the conclusion of the competi-

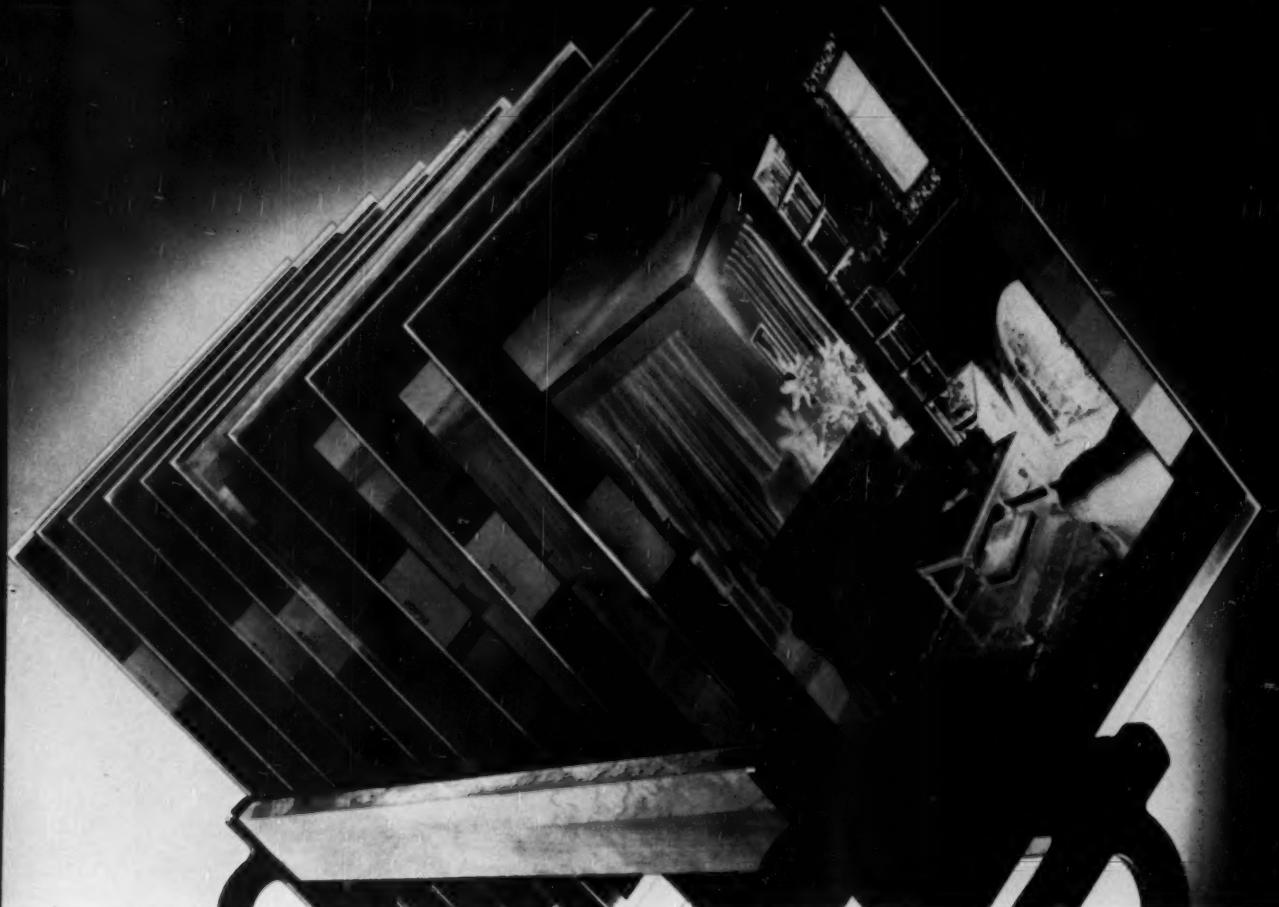
tion, winning and honorable mention award entries will be assembled in book form. These books of outstanding examples of lithography will be available as sales tools for lithographers and as reference volumes for advertisers.

As planned, the campaign is designed to reach a large percentage of advertisers, being channelled to them as customers and prospects of lithographing companies.

"The announcement of this Competition marks the beginning of a long-overdue promotional effort on the part of the lithographic industry," Mr. Ode stated.

"We believe the time has come when Offset-Lithography has to get up and speak for itself, and carry the story of its many advantages direct to buyers and users of printing. To further this end, we have set up a Department of Promotion within our organization, and we expect, in the years, ahead, that promotional work for offset lithography will be one of our Association's principal activities."

Complete information is available from the Lithographers National Assn., 420 Lexington Ave., New York 17, N. Y. ★



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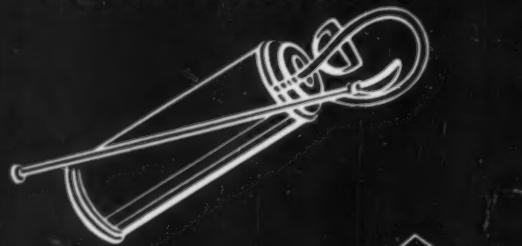
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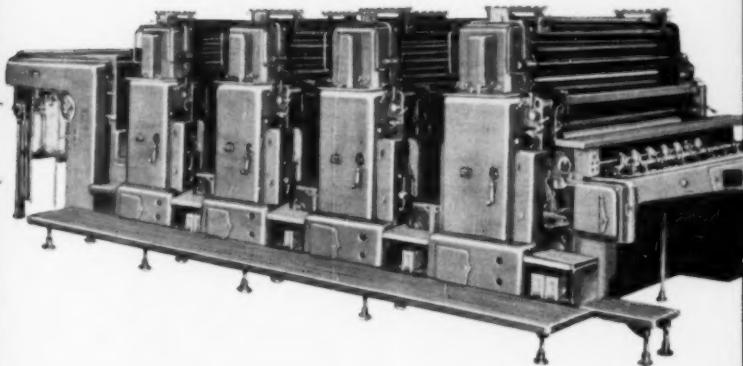
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Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Blake, Moffitt & Towne
Stockton, Calif.	Western Newspaper Union
Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Blake, Moffitt & Towne
Toledo, Ohio	Blake, Moffitt & Towne
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	Tampa Paper Co.
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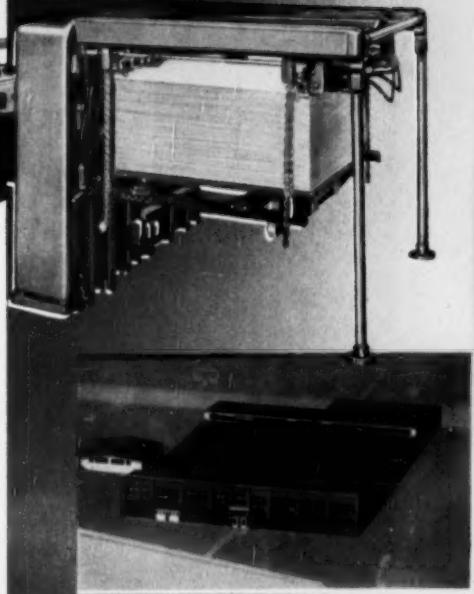
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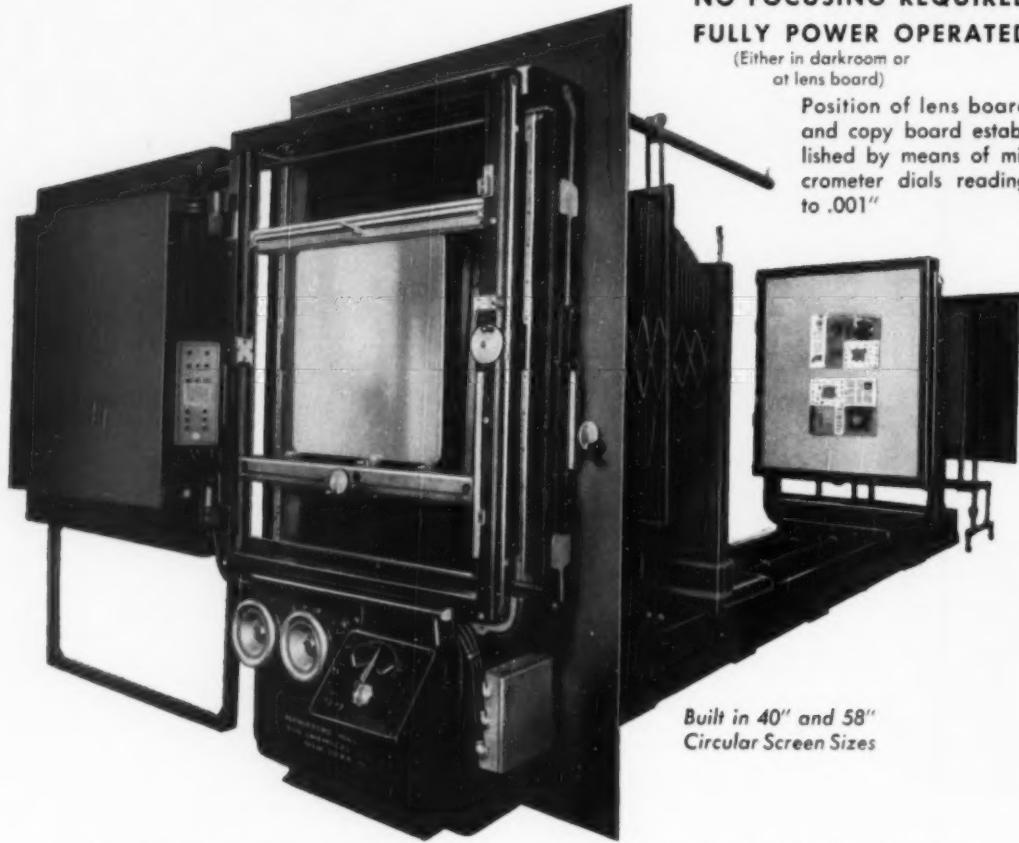
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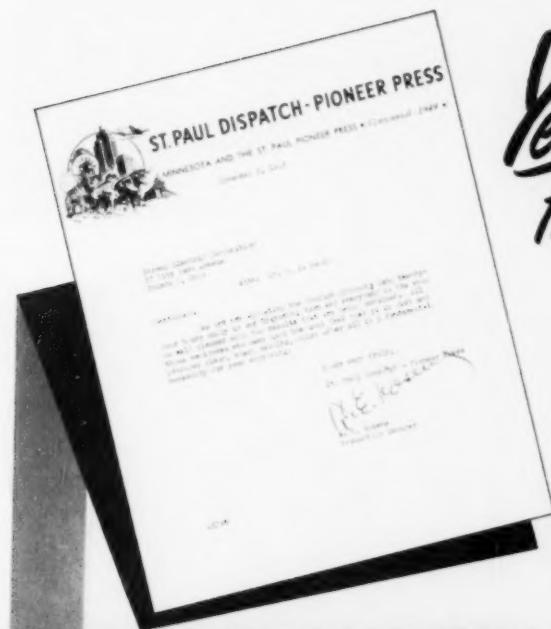


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TECHNICAL SECTION

THEORY OF THE PRINTING OF LITHOGRAPHIC INKS

PART TWO: GREASING and THEORY (Conclusion)

By Dr. Everett Carman

Consulting Chemist, Montclair, N. J.

IN the previous article two of the factors which prevent lithographic inks from functioning (1) low viscosity and (2) pigment flocculation, were discussed. The mechanism of these two factors was explained. The third factor which prevents a lithographic ink from functioning is greasing.

Greasing is a lithographic ink failure. It occurs when the ink begins to take permanently on the non-printing or water bearing areas of the plate. Greasing differs from tinting, which is caused by low viscosity ink. The tinting effect can be removed without injury to the plate, but the greasing effect cannot. Greasing may first be noticed along the gripper edge of the paper. It usually appears as a slight stain first. On continued printing, it appears in back of solids and in halftone areas.

Tritton (1) in describing greasing in lithographic ink in 1932 attributed it to the free fatty acid present in a lithographic ink. In laboratory experiments, he showed that if one percent of oleic acid was added to vaseline, a permanent residue was left on either zinc or aluminum, which could not be removed by washing with water or benzene. This residue would take ink readily. When the experiment was repeated, omitting the oleic

acid, only a very faint image could be produced. In the case of experiments with black inks, he found that if the ink had an acid number of 15, it would produce an image. If plain lithographic varnishes were used, a greater acid number was required to produce an image.

He did not try experiments with pigments except basic extenders such as magnesium carbonate and aluminum hydrate. By the addition of these materials to an ink which exhibited greasing, the image forming properties could be either reduced or eliminated completely. While he demonstrated that acid components in bodied linseed oil produced greasing, he mentions nothing about the effect of pigments as a class.

Before going into the cause of greasing of a lithographic ink, a number of facts which are known about greasing should be considered.

(1) Greasing does not occur when inorganic pigments such as titanium dioxide, iron blue and chrome yellow are used in inks.

(2) A bodied linseed oil which has a high acid value will produce greasing with most organic pigments.

(3) Fatty acids such as oleic, palmitic and stearic, will cause greasing.

(4) Certain phenolic and phthalic anhydride resins cause greasing.

(5) Zinc and limed resins will cause greasing.

(6) Solvents such as triethyl citrate and dimethyl phthalate will cause greasing.

(7) Certain driers such as cobalt naphthenate will cause greasing.

Effect of Pigments

IN order to understand the effect pigments have in the greasing of lithographic inks, it will be necessary to give the classification of their physical characteristics. They may be divided into hydrophobic (water repelling) and hydrophilic (water attracting) classes.

Hydrophobic pigments are: barium lithol, calcium lithol, red lake C, para red, lithol rubine, alkali blue, fugitive methyl violet, permanent methyl violet, fugitive peacock blue, permanent peacock blue, victoria blue, fugitive green lake, permanent green lake, benzidine yellow, hansa yellow, and yellow lake.

Hydrophilic pigments are: titanium dioxide, zinc oxide, magnesium carbonate, calcium carbonate, blanc fixe, chrome yellow, chrome orange, iron blue, ultramarine blue.

In general, the organic pigments are hydrophobic and the inorganic pigments are hydrophilic. It is possible to treat inorganic pigments to

make them hydrophobic by altering their surface characteristics.

Although most of the pigments can be divided into these two groups, there are other pigments which can be classified as possessing intermediate properties. In other words, they are both hydrophilic and hydrophobic. A notable example of this type is carbon black.

The pigments which are hydrophobic cause greasing. The hydrophilic class of pigments have no effect on greasing.

Effect of Vehicles on Greasing

THE vehicles can be divided into hydrophobic and hydrophilic classes: *Hydrophobic vehicles or components* are: low acid bodied linseed oil, hydrocarbon drying oil, hydrocarbon resin, mineral oils, and hydrocarbon solvents.

Hydrophilic vehicles or components are: high acid bodied linseed oil, dimethyl phthalate, dibutyl phthalate, triethyl citrate, zincated rosin, limed rosin, fumaric acid rosin—high acid, and phthalic anhydride—glycerine fatty acid resins.

Tritton, in his experiments with black ink, found that the high acid bodied linseed oil caused greasing and low acid bodied linseed oil did not. This still holds true in the case of hydrophobic pigments, but the pigments in this group, in general, are worse than carbon black as far as their greasing tendency is concerned. Although both hydrophobic and hydrophilic materials are listed above, others also will fall into these classifications. Figure 1 shows the correlation between both hydrophobic and hydrophilic pigments and vehicles with respect to their greasing characteristics.

The worst possible combination for an ink as far as greasing tendency is concerned is a hydrophobic pigment and a hydrophilic vehicle. Because of the great variation in hydrophobic pigments it is possible to have inks made with low acid linseed vehicles which will cause greasing. As an example, most hydrophobic pigments will not grease if properly formulated with low acid bodied linseed oil.

However, there are hydrophobic pigments which will grease with low acid bodied linseed oil, but which will not grease with vehicles composed of hydrocarbon resins and solvents. Since hydrocarbon resins and solvents are in the hydrophobic class they do not have a tendency to cause greasing.

Mechanism and Theory

FOR the mechanism of greasing, only materials which are truly hydrophobic or hydrophilic can be considered. Figure 2 shows a diagram which can be used to explain greasing. A hydrophobic pigment particle has no attractive force for hydrophilic

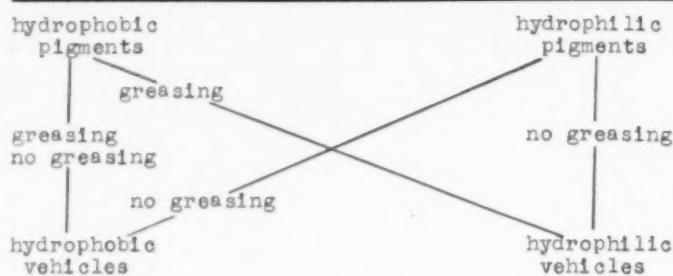


Figure 1

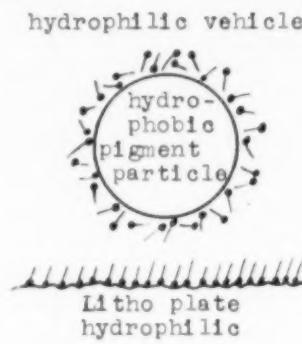


Figure 2

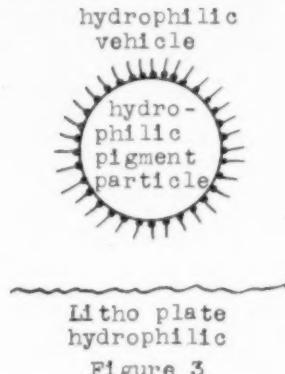


Figure 3

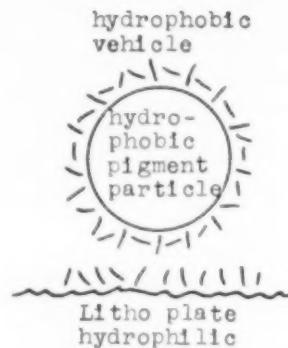


Figure 4

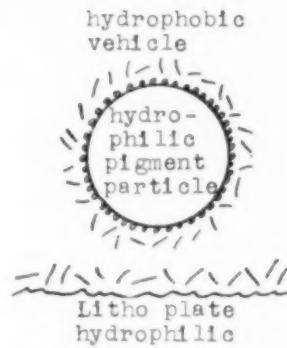


Figure 5

vehicle molecules. Hence, they are free to be absorbed or react with the surface of the lithographic plate. When these molecules are absorbed or react with the lithographic plate, water can no longer wet the plate or displace these molecules. Hence, their surface becomes water repellent and ink receptive.

Figure 3 shows a diagram with a hydrophilic pigment and a hydrophilic vehicle. In this case, the hydrophilic pigment particle strongly attracts the hydrophilic molecules of the vehicle. They are absorbed or react with the pigment particles. Experiments show that molecules are absorbed to form films one molecule thick. They are described as being oriented. Hence, they are not free to react with the lithographic plate. Theoretically it is possible to have greasing if there is an excess of hydrophilic vehicle molecules.

In Figure 4, a diagram is shown of a hydrophobic pigment and a hydrophobic vehicle. In this case, the hydrophobic vehicle molecules have no attraction for the lithographic plate which is hydrophilic. They have a slight attraction for the hydrophobic pigment, but the bond between a hydrophobic solid and hydrophobic liquid is weak. The preference of these molecules is to stay in the bulk of the vehicle. Some of the molecules may attach themselves to the pigment particle, but these molecules may be easily replaced by others.

In Figure 5 a diagram is shown of a hydrophilic pigment and a hydrophobic vehicle. In this case, the hydrophobic vehicle molecules do not react nor are they absorbed by either the lithographic plate or the pigment particles of the ink. This causes the start of pigment flocculation which was described in the previous paper.

There are actually four theoretical systems which can exist. The theory is shown in table I.

This theory is strongly supported by the experimental evidence which has been found thus far. Actually, there are no theoretical systems which occur in practice. Pigments are not

purely hydrophilic or purely hydrophobic. Vehicles consist of mixtures of hydrophobic and hydrophilic molecules. Therefore ideal inks cannot be made. In order to make lithographic inks which actually work, pigments and vehicles are selected to conform most closely to working types.

In order to compensate for the lack of quality in both pigments and vehicles, the percentage of pigments must be kept low and viscosity of the vehicle must be kept high.

It is true, as the experiments which Tritton conducted show, that if the vehicle was too hydrophobic it would form an image. Because most

of the lithographic plates are made photochemically, the surfaces are prepared to take hydrophobic vehicles which contain pigment.

In recent years, more metals have been found which have less affinity or reactivity with the greasing vehicles. These have aided greatly in the improvement of the lithographic process.

Correlation

THE three fundamental causes of ink failure have been explained. These three failures are related. Figure 6 shows a diagram relating these three factors. Table II shows them in tabular form.

Theoretical Considerations

AS explained previously, materials in nature very rarely occur as true compounds. Synthetic materials are generally homogeneous mixtures. As an example, chrome yellow pigments are not pure chemical com-

TABLE I

type of pigment	type of vehicle	greasing
Hydrophobic	Hydrophilic	yes
Hydrophilic	Hydrophilic	no
Hydrophobic	Hydrophobic	no
Hydrophilic	Hydrophobic	no

TABLE II

type pigment	type vehicle	viscosity	greasing	flocculation	tinting
Hydrophobic	hydrophobic	high	no	no	no
Hydrophobic	hydrophilic	low	no	no	yes
Hydrophobic	hydrophilic	high	yes	no	no
Hydrophobic	hydrophilic	low	yes	no	yes
Hydrophilic	hydrophobic	high	no	yes	no
Hydrophilic	hydrophobic	low	no	yes	yes
Hydrophilic	hydrophilic	high	no	no	no
Hydrophilic	hydrophilic	low	no	no	yes

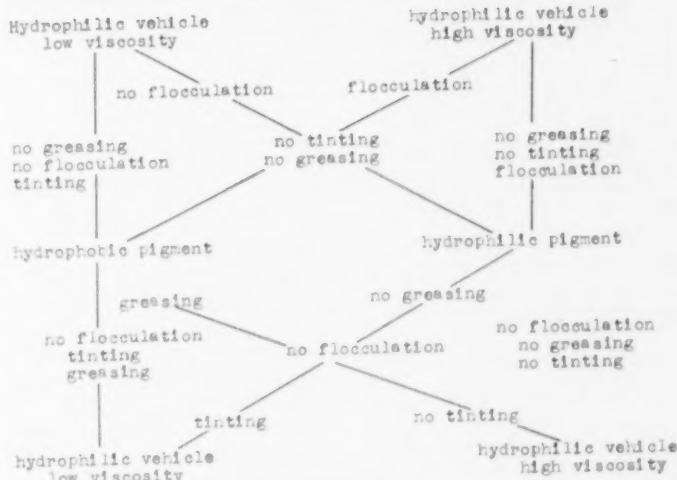


Figure 6

pounds, but mixtures of pure chemical compounds. The shade of chrome yellows can be easily altered during the preparation by changing the acidity of the solution from which the pigment particles are precipitated.

Vehicles, most of which come from natural vegetable oils, are a multiplicity of chemical compounds. Linseed oil contains four major fatty acids. Small amounts of other fatty acids and sterols also are present. Although the oil is composed of triglycerides, they are not pure glycerides of single fatty acids, but mixed glycerides. As an example, a triglyceride molecule may contain fatty acid chains of linolenic, linoleic and oleic acids. In order to be used as lithographic ink vehicles, they are thickened or bodied by heat. In this process, the many different species of molecules polymerize to form large molecules. Dur-

ing the heating, some of the triglyceride molecules are broken down to form acidic ingredients. This may be minimized by excluding air during the polymerization process. The molecules which contain only stearic and oleic acids do not polymerize under heat. The molecules which contain linolenic and linoleic acids polymerize to a very high degree to form large molecules. These are actually dispersed in the nonpolymerized molecules. Other molecules which are composed of combinations of fatty acid and chains polymerize to molecules varying in size from small to large.

These are only examples as to the chemical compounds which exist in a lithographic ink. It is small wonder that many lithographic inks fail to function on the press.★★

(1) Triton—Soc. Chem. Ind., Mar., Sept. 1932.

TECHNICAL BRIEFS

From Current Literature in the Graphic Arts

Abstracts of important current articles, patents, and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of interest to Lithographers. Either list may be obtained for 10 cents in coin or U. S. stamps. Address the Lithographic Technical Foundation, Research Dept., Gleesner House, 1800 S. Prairie Ave., Chicago 16, Ill.

*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk the original articles can be furnished by the Foundation (address above) as photographic copies at 60 cents per page, plus six cents postage for each four pages. PB reports can be secured from the Dept. of Commerce, Office of Technical Service, Washington, D. C., for prices quoted. United States." Copies of U. S. Patents can be obtained for 25c per copy from the Commissioner of Patents, Washington, D. C.

*** Masks, Deficiency Area No. 1.** Henry R. Long, *National Lithographer* 57, No. 2 February, 1950, Pages 34-35 (2 pages). The lithographic artist corrects four "deficiency areas": tone correction, color correction, simplification and insertion. Since three of these are found in black and white it can be said that color correction masking alone does not greatly reduce the retouching required. To the author's knowledge no one mask will accomplish both tone and color correction. The major defect of most tone correction schemes is that in order to drop out highlights and render solids as solids, the adjacent tones are distorted. The artist's skill is still the only guarantee of facsimile reproduction.

***High-Intensity Arc Light.** *Printing Equipment Engineer* 79, No. 5, February, 1950, Page 34-1 page. Announcement was made recently by the Western Union Telegraph Co. of a high-power, high intensity arc light with a luminescent source 2'10 of an in. in diam, and claimed to be $\frac{1}{3}$ as bright as the sun. It has been announced that the light, known as Telearc, will result in important applications in the photo-mechanical processes in the Graphic Arts Industry. The light source, which operates in the open air, is a pool of molten zirconium which is maintained at a temperature near 6500 deg. F. Sponsor states the light source is extremely stable in operation, producing a uniformly bright, sharply defined circular spot of white light.

***Dot Etching.** J. S. Mertle, *Graphic Iris Monthly* 22, No. 2, February, 1950, Page 102. (1 page) If etching is done with Farmer's reducer, it frequently is possible to restore lost dots by redevelopment of the etched image. This involves treating the positive with: water—16 ounces, Metol—120 grains, Citric acid—75 grains. A 5% solution of silver nitrate in distilled water also is prepared. Immediately before use, add 3 ounces of the silver solution to 9 ounces of the metol mixture, then apply the solution to the positive in bright light and for such time as to restore the vanished dots to their proper size.

***New Crawford Press Combines Printing Processes.** *American Ink Maker*, 28, No. 3, March, 1950, Page 49, (1 page). A new rotary high speed web press is being produced by Crawford Engineering Inc., Providence, R. I. The press is adaptable for offset gravure, and letter-press printing from rubber plates. In offset gravure, a uniformly etched fine screen cylinder revolves in the ink reservoir. A doctor blade removes the excess ink. A composition offset cylinder transfers ink from the etched cylinder to the paper. Etching is about one fourth the depth of conventional gravure plates. In rubber plate printing the offset cylinder is replaced with a cylinder carrying rubber plates.

***Air Conditioning.** Part Four, *Modern Lithography*, 18, No. 2, February, 1950, Pages 47, 49 (2 pages). This is the fourth of a series of articles based on the Lithographic Technical Foundation book, "What the Lithographer Should Know About Air Conditioning." It defines relative humidity and describes the wet-and-dry-bulb hygrometer used to measure it. The effect of relative humidity on the moisture content of hygroscopic materials is discussed.

***Super-Brilliant Light Source.** *Review of Scientific Instruments* 21, No. 1, January, 1950, Pages 105-106 (2 pages). A high-intensity mercury arc lamp has just been announced by the Huggins Laboratories of Melro Park, California. The lamp attains a maximum brilliance of 90,000 candles per square cm. at 1.2 amp and 1750 volts, operating from an accompanying power supply.

***A Method of Evaluating Resolution Characteristics of a Process Len.** C. A. Hunting, Part I, *Modern Lithography* 18, No. 1, January, 1950, Pages 52-54 (3 pages). Outline of method of checking lens resolution. Lens resolutions test targets are illustrated together with a brief description of construction of the master target wedge. Part II, *Modern Lithography* 18, No. 2, February, 1950, Pages 53-55 (3 pages). Description of the procedure followed when testing lens resolution with a master target wedge.

***Mounting of Sensitized Photographic Paper on Glass or Tinned Metal for Non-Stretch Positives.** Alex J. Bart, *Photo-Engravers Bulletin* 39, No. 6, January, 1950, Pages 39-40 (2 pages). Dimensional stability of photographic paper can be obtained by mounting the dry paper on glass or metal, using bookbinders flexible glue. Thirty gauge tinned metal is recommended, and it should be prepared by a light scouring with pumice stone. The glue is applied, allowed to set until it becomes tacky, and the paper is rolled on. The mounts will stand photo-

graphic processing, but will release the paper with hot water soaking.

"Colored Lighting for Process Cameras. Richard W. Brendel, *National Lithographer* 57, No. 2, February, 1950, Pages 42, 43, 75, 77 (4 pages). A detailed discussion of the nine advantages of fluorescent copy-board illumination, including better control of tone and color, better balance, increased sharpness, more comfort and less cost. Practical illustrations of both water color and oils shot by the author are given.

"Lens Corrections and Focusing Methods. F. C. Smethurst, *Process Engraver's Monthly* 57, No. 673, January, 1950, Pages 6, 9 (2 pages). The fundamental differences in lens requirements for halftone and line reproduction are discussed. The halftone process does not demand critical resolution of fine detail, but must resolve two tones of low contrast in juxtaposition and be well corrected chromatically. Line photography requires critical resolution. The need for better lenses for line work is stressed.

"Accurate Focusing in Line Work. P. C. Smethurst, *Process Engraver's Monthly* 57, No. 674, February, 1950, Pages 38, 41 (2 pages). The method of focusing with a 100X microscope in the focal plane is approximately ten times as accurate as focusing by the parallax method. The reasons for this difference are discussed.

"Ektacolor for Lithography? Frank Preul, *National Lithographer* 57, No. 2, February, 1950, Pages 44, 45 (2 pages). Ektacolor film may be useful for making color separation negatives. By using F, N and 70 filters the yellow printer is improved in the cyans, magentas and violets; the red is removed from the greens, and the blue separation is cleaner in the magentas, reds and yellows. There is no undercolor correction, and additional masks may be desirable to improve saturation.

Planographic Printing Processes; Photo-Mechanical Printing Surfaces; Bichromated Colloid Processes; N. E. Funk, *British Patent Application* 13,595/39, (Germany, May 7, 1938). A relief printing surface which are especially applicable for printing a number of similar multi-color impressions on a wide web of paper by the offset printing process are made from thin metal plates which are etched so as to cause the relief parts of the design to protrude to a great extent from the low parts so as to prevent ink being taken from the low parts. The metal plate is of zinc about .025 or .020 inch thick, and the etching may be carried to .0095 inch, but in any case not a half of the thickness of the plate. The plate is first cleaned by scrubbing with a solution consisting of 8 ozs. of 28 per cent acetic acid to a gallon of water. The plate is coated with a sensitive solution of (a) 3 oz. albumen, 1 gallon of water; (b) ammonium bichromate 1 oz, water 8 ozs.; (c) water solution of ammonia $\frac{1}{2}$ oz, water 8 ozs. Each coated plate is exposed separately in register to a color separated negative, using a 100-line screen, and its surface is rubbed with developing ink and developed in running water. The plate is then de-sensitized with a solution containing (a) ammonium bichromate 1 oz., water 4 ozs.; (b) phosphoric acid 85 per cent 1 oz., water 2 ozs.; (c) gum water 35 degrees on hydrometer, 18 ozs. The dried plate is coated with gum Arabic and powdered prior to etching to a depth of

.003 inches. The plate is then painted out and powdered four ways and burnt in four times for a second and a third etching of similar extent. The plate is finally cleaned. *Abridgement of Specifications*, Group XX, Page 259, August 24, 1945.

"Watch Viscosity of Coating in Preparing Deep-Etch Plates. *Printing Magazine* 74, No. 2, February, 1950, Pages 69, 72 (2 pages). It is suggested by Lithographic Technical Foundation that the thickness of coating on a standard deep-etch plate is just as much a function of the viscosity of the solution as the Baume'. The essential differences between viscosity and Baume' are pointed out in the article. Baume' is concerned with specific gravity or the amount of solid material that is in solution. Viscosity is the term used to describe a solution's ability to flow. Lithographic Technical Foundation research has found that control of viscosity is especially important in deep-etch coatings because of the wide variations in different lots of gum arabic. A method is described for using a 10 ml pipette for making actual measurements of viscosity.

"Method of Desensitizing Copper on Aller Plate. Charles F. King, *Inland Printer* 124, No. 5, February, 1950, Page 42 (1 page). The author refers to the Lithographic Technical Foundation method of densensitizing unwanted printing areas on bimetallic plates of the copper-chromium type. The fact that this densensitization is claimed to last only 15,000 to 20,000 impressions leaves something to be desired. The Aller plate is not subject to this difficulty. Since the printing areas are copper on top of stainless steel, they can be removed permanently with nitric acid. Work can be added by replacing a film of copper in the desired areas and making set-ins.

Planographic Printing Plates. F. Lierg, *British Patent Applications* 13,595/39, (Germany, May 7, 1938). A colloid layer consisting of a partially hydrolyzed cellulose ester, which may contain modifying agents, is sensitized with either chromate or silver halide. Exposure tans the colloid which becomes ink-receptive. With silver halide, the tanning effect is not very marked and an alkaline modified bromoil bleacher is used to give improved ink-receptive qualities by depositing basic copper tannates or cacimates which act as pore clogging materials. A further modification is to coat the plate subsequently with ink and give a further hydrolysis to convert all the ester groups in the non-image portion into hydroxy groups. The image may be modified by treatment with a non-tanning bleach before treatment with tanning bleach. *Photographic Abstracts* XXIX, Part 4, No. 116, Page 273.

Paper and Ink
"Theory of the Printing of Lithographic Inks. Dr. Everett Carman, Part I, *American Ink Maker* 28, No. 2, February, 1950, Pages 25, 26, 27, 55 (4 pages). Part II, *American Ink Maker* 28, No. 3, March, 1950, Pages 36, 37, 38, 65 (4 pages). The author states that three factors are fundamental to the functioning of a lithographic ink: (1) Viscosity, (2) Pigment Flocculation, (3) Greasing. (This paper is being published in full in *Modern Lithography*, March and April, 1950).

Gloss Measurement of Papers: A Comparative Study. V. G. W. Harrison, *Journal of Scientific Instruments* 26, 84-90,

March, 1949. The performance of the Bausch and Lomb and Sheen glossmeters is examined. Comparison of gradings of nine printing papers according to visual and instrumental means shows that, despite high correlation between them, there are nevertheless important discrepancies not attributable to sampling, instrumental or personal errors. The effect of angle of incidence and viewing on grading is investigated; best results are noted at 45°, and the discrepancies become more pronounced at greater angles. Gradings of the same papers according to the Jones, Askania, Goetz, Ostwald and Klughardt methods are examined; all are found unsatisfactory. It is concluded that, for the limited range of papers tested, the most satisfactory grading is given by measurements of the intensity of light received when angles of incidence and viewing are 45°. *Photographic Abstracts* XXIX, Part 4, No. 116, Page 239.

"Wettability of Paper Surfaces by Water and the Surface Absorption of Water by Paper. George D. Knight, *TAPPI* 33, No. 2, February, 1950, Pages 59-66, (8 pages). An apparatus which will reveal irregularities in the surface wettability of a sheet of paper was constructed, and a technique for its operation was devised. Surface patterns produced on several papers were visually compared and the quantities and depths of penetration of dye solutions in the surface layers were calculated by means of an extension of the Kubelka-Munk relationships. The results did not correlate with standard physical paper tests. The surface wettability of paper was found to be extremely sensitive to practically any type of treatment. Results are of value in tub sizing, coating, gumming, or other converting operations concerned with the application of aqueous materials to paper, including printing with aqueous inks. The procedures may also be found to extend to solvent wettability of paper and, hence, to the fields of oil ink printing, lacquering, varnishing, and practically any operation dealing with application of fluids to paper.

"Use of Amine Additives to Prevent Drying Loss on Aging. A. C. Zettlemoyer and Donald M. Nace, *Industrial and Engineering Chemistry*, No. 3, Vol. 42, March, 1950, Pages 491-495 (5 pages). To prevent loss of drying on aging of printing inks pigmented with alumina hydrate lakes, the investigation of hemin, o-phenanthroline complexes of the drier metals, and many other nitrogen-containing additives has been undertaken. The compound DMP-30 (2,4,6-tri(dimethylaminomethyl)phenol) has been found to be the most effective and at the same time the most practical agent of those tested. Excess DMP-30 tends to inhibit drying and to accelerate livering; therefore, it should be used only when needed and then only in amounts of 1 to 2% of the pigment. The mechanism of the activity of DMP-30 has been investigated. The DMP-30 is almost completely adsorbed by the pigment and the amount of cobalt adsorbed is not reduced by its presence. The conclusion is reached that DMP-30 is effective because it changes the acidic nature of the pigment surface.

Lithography—General
"Music—How It Is Printed. Dr. R. R. Voirhees, *Printing Equipment Engineer* 79, No. 1, October, 1949, Pages 21-24 (4 pages), Part I. This article describes the (Continued on Page 95)

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THROUGH THE GLASS

NORMAN L. Rowe, vice-president of Ideal Roller and Manufacturing Co., and general manager of the eastern Div., Long Island City, New York, was elected president of the New York and New Jersey Branch of the National Metal Trades Association at the annual dinner meeting March 14 at the Hotel Statler, New York.

ml

Hal W. Johnston, executive VP of Stecher-Traung, Rochester, N. Y., and G. J. Ticoulat, sales manager, Crown-Zellerbach Paper Co., San Francisco, are among 11 U. S. business executives who sailed early in March for London. They are to study British business, and discuss American selling methods, in the interest of promoting British trade to help achieve a better British-U. S. trade balance. The group headed by A. H. Motley, president of Parade Publications, and head of the National Sales Executives, Inc., is privately sponsored, although approved by the ECA.

ml

General William Ottmann, chairman of the board of U. S. Printing & Litho, is chairman of the lithographers division of the New York City Cancer Committee in the 1950 cancer crusade during April.

ml

Add to your list of offset newspapers the *Cheshire Advance*, Cheshire, Conn. Herbert F. Spaeth, a New Haven lithographer, is publisher.

ml

We received a letter, a page and a half long, single spaced, in Spanish. We have a staff man who has a nodding acquaintance with the language, who labored through the epistle. It was a hard job, and after much translatable time had passed, our man reached the last paragraph. The writer was asking for a \$5 handout! It might not have seemed so bad, except that the letter arrived March 15, income tax day.

ml

M. A. Follman, president of the U. S. Playing Card Co., has been elected first vice president of the Cincinnati, Ohio Chamber of Commerce.

ml

Robert R. Heywood, 3rd, and Mrs. Heywood were honeymooning at Sun Valley recently, following their marriage at Short Hills, N. J., February 18. He is the son of R. R. Heywood, Jr., and grandson of R. R. Heywood, Sr., of the New York litho firm bearing their name. Mrs. Heywood is the former Miss Barbara Lewis.

MODERN LITHOGRAPHY, April, 1950

More than 100,000 buyers of printing and lithography have seen the motion picture "How to Make a Good Impression," during the past three years, according to Harry A. Porter, vice president in charge of sales of the Harris-Seybold Co., Cleveland, the company which produced the film.

The film is still in constant demand, Mr. Porter said, and is being shown on an average of 45 times a month. It is available from the company, Cleveland 5, Ohio, or from branch offices.

Members of the Chicago Typographers Association are mildly disturbed because their initials C.T.A. appear now on streetcars and busses operated by the Chicago Transit Authority. They say this is "insulting," because, they say, the typ members deliver high class service to their customers. The Transit Authority, they feel, should make the same effort in exchange for fares collected. But someone points out, it's going to be a big boost for the association when their initials are noted all over town by the thousand or more visitors expected in Chicago for the 31st annual convention of the ITCA, next Sept. 14 to 16.★

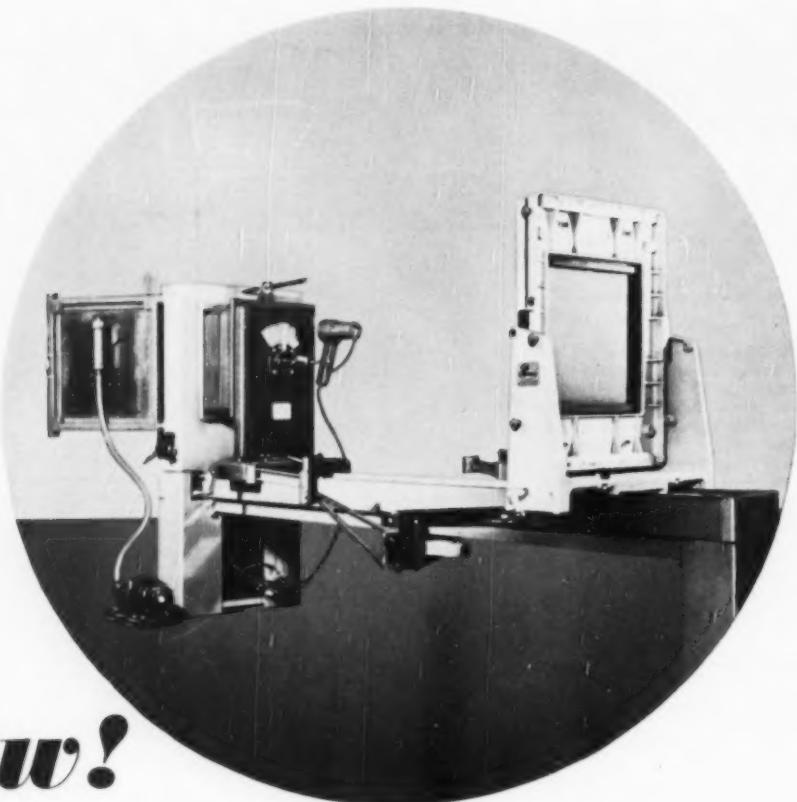


A new series of posters is being used in ATF plants now, designed to tighten production, cost and quality standards. Central figure is "Wastie," who eats money, loves plant accidents, and doles out slipshod methods that build up the scrap pile and raise production costs. One of the posters is shown here. Sample sets for reproduction are offered by ATF.

STONE AGE STUFF



Modern Lithography



New!

Here's a darkroom camera of ideal size, built to give you quality work, fast; with every facility for easy, virtually automatic operation. Following are a few of its many outstanding features



ATF 14 x 17 inch Process Camera

Rotating copyboard.

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Electric shutter, plugs into any switch or timer.

Improved lamp carriers run on double rail under camera bed; and either arm can be swung to center position to illuminate transparency.

Focusing tapes can be used for proper positioning of copy in glass covered holder, plates in transparency holder, or wooden copy holder.

Screen distance indicator located at lower right side for effortless viewing from operating position.

All metal, rigidly cross-braced construction with all surfaces accurately machined to assure perfect alignment of copy, lens and film.

Your ATF Representative will gladly give you all the facts. Call him today.

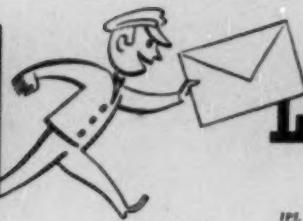
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LITHOGRAM

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GIANT NEW PRINTING INK PLANT LATEST STEP IN IPI CONSTANT MODERNIZATION PROGRAM



**Modern Ink Making Methods
Fill 4 Acre Floor Space
In New IPI Factory**

This giant new IPI printing ink plant in Elizabeth, N.J. is the latest step in IPI's basic policy of constant modernization for greatest efficiency. It closely follows the addition of new IPI ink making and service facilities in Battle Creek, Mich.,

Chicago, Ill., Philadelphia, Pa., Atlanta, Ga., Memphis, Tenn., Louisville, Ky., and Los Angeles, Cal. Together, these highly efficient units assure all IPI customers of faster and better ink service despite ever growing demands in the Graphic Arts.

The airplane view above and sketch below show the impressive size and unique layout of the IPI Elizabeth plant. It has

more than four acres of floor space—about equal to four football fields—for ink making, research laboratory, storage, shipping and office facilities. The 12½ acre site is ideally located for easy access to railroads and major highways.

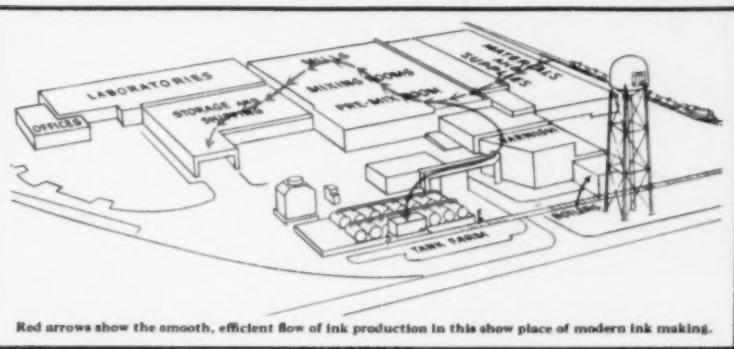
IPI planned this factory as the last word in ink making technique. It is the newest and (visitors tell us) the most effi-

cient printing ink plant in the world. It is indeed a "show place" of modern ink making methods. Every worthwhile new development is included.

Single story construction applies throughout the new plant except for the varnish section. Here, huge kettles tower 3 stories high. The one-level plan elsewhere permits a steady, even flow of production. Smoothly operating departments are assured by the unique floor plan. Each step in ink-making dovetails with all others in production.

Overhead tracks, pipelines and power trucks provide fast, low cost material handling—both within and between the many departments. Supplies go direct to mixing and mill rooms from storage or receiving docks.

Complete research facilities are combined with ink making in IPI's new Elizabeth plant. A large technical staff and costly scientific instruments are devoted to improving and expanding IPI ink service.



Red arrows show the smooth, efficient flow of ink production in this show place of modern ink making.



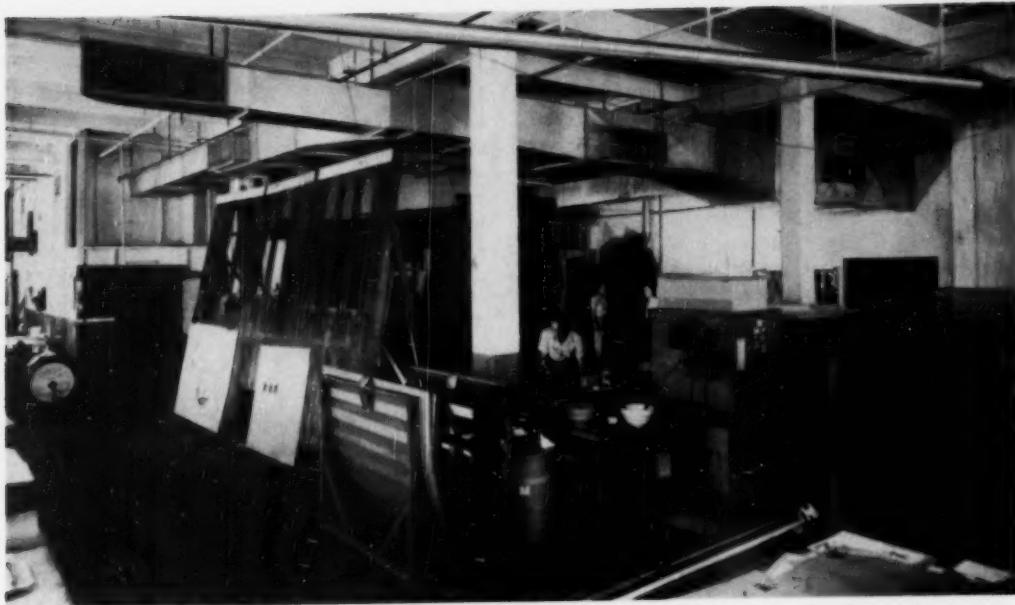
Junior G-Man

By George Lazernick

Lithographers like to get bang-up results every time. And they know that quality inks are a basic element of good offset work. That's why more and more lithographers choose IPI "Press-tested" Offset Inks for blacker blacks, stronger colors and whites that won't burn out in tints. Tin printers prefer IPI Elixirin Inks for top-quality metal decorating—either dry or wet-ink varnished. Toys shown lithographed in full color with IPI Elixirin Inks.

INTERNATIONAL PRINTING INK • Division of Interchemical Corporation • 650 Eleventh Ave., New York 19, N. Y.





Above is a section of the air conditioned platemaking department of Strobridge Litho Co., Cincinnati.

AIR CONDITIONING

PART 5*

THE problem of air conditioning reduces itself, in the last analysis, to the transfer methods and equipment applied to lithographic requirements and conditions of heat transfer in the individual plant. The properties of air, as concerns heat, are, therefore, of fundamental importance. (Part Four, of this series, Feb. 1950, dealt with properties of air.)

An understanding of heat transfer requires a knowledge of the physics of heat. This discussion is concerned neither with precise scientific definitions nor with the actual calculations of the air conditioning engineer, which are the basis of his recommendations. The description necessarily deals with calculations—but these are approximate, and are designed to show the nature of heat transfer processes.

The unit of heat commonly used in air conditioning is the British thermal unit, abbreviated Btu. One Btu is the quantity of heat required to raise the temperature of one pound of water one degree Fahrenheit.

In estimating the refrigeration requirements of an air conditioning system, the ton of refrigeration is used as a unit. One ton of refrigeration is equivalent to 12,000 Btu per hour, or 200 Btu per minute. It is related to horse power, to current consumption and hence to operating costs. Originally it was a measure of quantity, the heat removing capacity of one ton of melting ice. As now used it is rate.

Equipment

The lithographic plant operates within a closed space isolated from the outside atmosphere. As the outside atmosphere changes from hour to hour, day by day and season by season, the atmosphere within the plant is to be maintained at a predetermined relative humidity and temperature.

The air conditioning engineer, having made his survey of building and operating conditions within the plant, and being acquainted with the plant's lithographic requirements, is in a position to design an air conditioning installation to meet these requirements. He has available electric current, heat sources, water, and data on year-round weather conditions in the locality, all as disclosed in his survey. With these data and a wide range of available air conditioning methods and equipment, he can draft his recommendations.

The plant technologist and management are not concerned with the engineering procedures by which the air conditioning engineer fits these data, methods, and equipment to the lithographic requirements of the plant. But some understanding of methods and equipment is necessary in order to check the proposed installation against lithographic requirements, and to adjust these proposals to the financial pattern of initial investment and maintenance costs.

*This series of articles comprises excerpts from the book "What the Lithographer Should Know About Air Conditioning," compiled by Karl Davis Robinson, and being published by the Lithographic Technical Foundation, 181 East 39 St., New York 16, N. Y. (\$2.50). The book is now available.



OF THE TIGHT FISTED LITHOGRAPHER

Business was a little  so he thought he  economize by buying

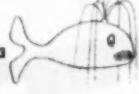
cheaper chemicals. The next week he got a big  from his best customer. 

guessed it...the  had to be made over, the job was



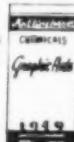
late, his client raised the  and he lost his 

MORAL: the quality of your chemicals makes only a few  difference

in your  cost, but a  of a difference in your work.

CHEAP CHEMICALS ARE FALSE ECONOMY... ALWAYS SPECIFY TRUSTWORTHY
Mallinckrodt CHEMICALS YOU KNOW YOU CAN DEPEND ON

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Manufacturers of Medicinal, Photographic, Analytical, and Industrial Fine Chemicals

This discussion is concerned with available air conditioning methods and equipment. It does not aim to be exhaustive, either in content or in description; and most engineering data are omitted. But the methods and equipment available to the air conditioning engineer are sufficiently described to enable intelligent understanding and decision.

Heating

The first air conditioning was heat in winter to overcome low outside temperatures, without regard to control or regulation of relative humidity.

The lithographic plant already has means for winter heating. Generally the existing means can be retained and incorporated into the air conditioning installation with or without supplementary heating means. The new heating requirements are: (1) even distribution of the conditioned air; (2) precise control of temperature; and, associated with heat and heat control, (3) precise control of relative humidity. When an air conditioning installation is planned for a new plant structure, heat sources and equipment best suited to these requirements can be chosen. In the existing plant structure, an adaptation peculiar to the individual case is necessary. Conditions will vary so widely that their enumeration would serve no useful purpose.

Ventilation

One of the fundamental requirements of an air conditioning installation is even distribution of the conditioned air in the conditioned space or in the several units of space—in some instances with different relative temperature levels and humidity. In general, a large proportion of the conditioned air is recirculated, and a definite proportion is discharged outdoors and replaced with fresh air.

In the case of contaminated air from plant equipment, an appreciable fraction of initial investment and maintenance cost may be involved in discharging the contaminated air outdoors. In some instances the contaminated air can be purified and recirculated; in which case the invest-

ment and maintenance costs of purification should be compared with the loss of exhausting the conditioned but contaminated air outdoors.

In a plant with a large production of deep etch plates, ventilation of the deep etch sink may become a problem. If the air conditioning system is designed to replace the costly conditioned air blown outdoors by the ventilating fan, investment and operating costs may be increased materially. In such a case consideration should be given to location of the deep etch sink outside the conditioned area. This sink would be used only for the actual etching operation, previous and succeeding operations being performed in the conditioned area.

Frequently a given piece of equipment designed to perform a specific function, such as a humidifier, receives only a portion of the circulating air, after which the air conditioned by the equipment is mixed with the main air stream. By controlling the proportion of air thus by-passed, a given required level may be maintained.

Water

The availability and cost of water is a large factor in the design, initial investment, and operating cost of an air conditioning installation. Water can be used to cool and either to humidify or to dehumidify air. The ideal location for a lithographic plant, so far as air conditioning is concerned, would be on the shore of a deep mountain lake. The cold water from the bottom of the lake would cool and dehumidify. Heated, it would humidify. The used water would carry heat from the plant to the lake's surface, where evaporation would cool the water and send it to the bottom. This cycle is reflected in some processes and equipment used in air conditioning.

Refrigeration, which both cools and dehumidifies, operates by removing both sensible and latent heat from air. Water is the most convenient medium for carrying away this heat.

Sources of cool water determine its available quantity and cost. These factors and prevailing temperature determine the extent to which water

can be used in the air conditioning installation.

When the supply of cool water is limited in quantity or is costly, it can be recirculated after being cooled. Equipment for cooling water is of three general types: (1) the natural draft cooling tower; (2) its mechanical equivalent; and (3) the spray pond.

The natural draft cooling tower exposes water in a thin sheet to whatever winds that blow. Part of the water evaporates, carrying away heat from the water that remains. The mechanical equivalent of the natural draft cooling tower forces air by blower or other means, through the water which has been broken up into fine droplets.

The spray pond is a miniature edition of the mountain lake. Used water is sprayed over the surface of the pond where evaporation cools the remaining water, which is pumped back for recirculation.

Air

Outdoor air has uses in air conditioning in addition to its normal role of replacing a portion of the conditioned air at the beginning of the air conditioning cycle. The cooling tower and the spray pond utilize outdoor air. The sensible and latent heat of refrigeration can, in the case of a refrigeration condenser of small volume, be carried away by a stream of outdoor air. Otherwise cool water is generally used. This may be cooling tower water, which is, generally, unsuitable for direct cooling. Another use for outdoor air will be found in the description of triethylene glycol as a dehumidification agent.

Air Washers

An incidental purpose of the air washer is suggested by its name: to remove dust and dirt from the air. This is not performed as efficiently as by air filters or electrostatic air cleaning equipment. But when part of the air conditioning installation, as an incidental advantage the air washer does assist in cleaning the air. In some instances so-called scrubbers remove heavy particles efficiently. When practicable, addition of a de-

(Continued on Page 95)

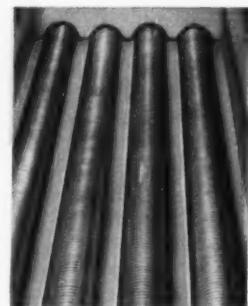
JOMAC ROLLER CLEANER

- Cleans three or more dampener rollers at once
- "Breaks in" new dampener coverings
- Removes high spots, wrinkles, fuzz and lint
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Especially designed grooves in the Jomac roller cleaner give you all the advantages of scraping with none of its disadvantages.

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Offset Awards in STA Exhibit

The 23rd annual exhibition of "Design in Chicago Printing" sponsored by the Society of Typographic Arts, brought Certificates of Award to 23 designs submitted in a total of 564 entries. Included among ribbon winners were three produced by offset in the book, calendar and folder classifications, and one in the packaging group, lithographed on metal. From the 564 entries 144 were selected for hanging in the exhibit at the Chicago Art Institute from March 11 to April 9. Among them were over 30 pieces produced by litho firms.

Lithographed prize winners, with comments by the judges on features which won them the honors, are shown here.

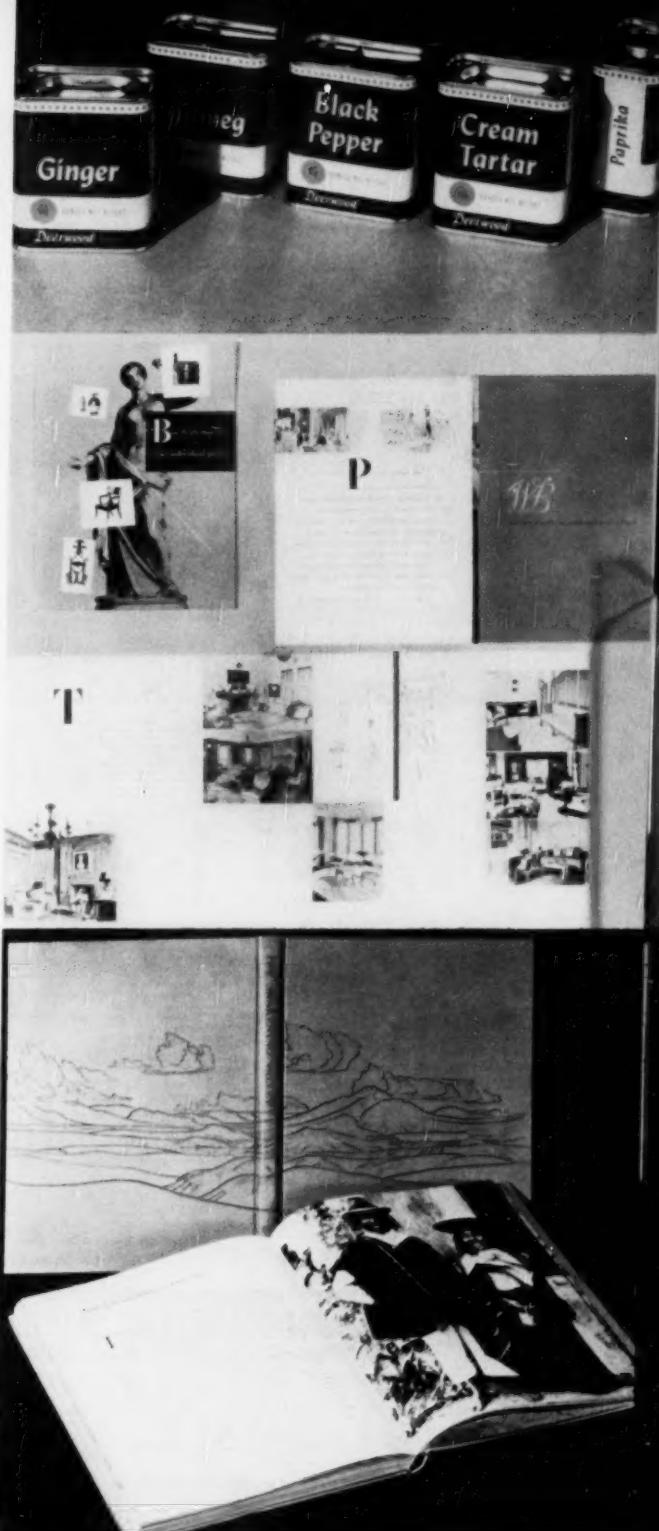
R R. Donnelley & Sons Co. were credited with 7 pieces among the 144 hung in the exhibit. The Veritone Co. had three in addition to its prize winner; John Dickenson Schneider, Advance Lithographing and D. F. Keller & Co. had two each and the following five had one each in the exhibit: George S. McKiernan Co., Shattock & McKay, Magill-Weinheimer Co., I. S. Berlin Press, and Newman Rudolph Lithographing Co.



Package class: "Spices"; client U. B. C. Distributors, Inc.; designed by William Fleming; type by A-L Comp. Co.; production by American Can Co. "Limited size problem solved. Contents immediately recognizable. Color good. Simplicity. Will stack well. Fine shelf appearance in store."

Folder class: "Beauty," client, Watson & Boaler; produced by Veritone Co., Chicago; design by Bruce Beck. "Pleasing presentation. Quality reflects store. Accomplished with only two colors."

Book class: "The Awakening Valley," client, Univ. of Chicago Press, produced by Photopress, Inc., Chicago. Jacket by Norman R. Wolfe, cover by John Collier, Jr. "Restraint used by designer prevents conflict between photographs and designed pages. No tricks. Clean. Readable. Photo allowed to hold sway, blossom out and avoid monotony by variation of size of photographs and white space. A change of pace without garbling."



Calendar class: (left) "1950 Kimberly-Clark Calendar" produced by E. F. Schmidt Co., Milwaukee, Wis.; design by Everett McNear. "The illustrations make the calendar. Typography and illustrations are integrated. Excellent execution typographically distinctive."

NOW—
at your service



New England's Newest

**ROLLER
FACTORY**

CAMBRIDGE, MASS.

23 HARVARD ST., KENDALL SQUARE
Phone UNiversity 4-8889

BINGHAM BROTHERS COMPANY



Factories also:

New York City Newark, N. J. Philadelphia, Pa. Baltimore, Md.
Rochester, N. Y. Garwood, N. J.



NEWS ABOUT THE TRADE

Grinnell Moves Presses to L. L.

Both of the large presses in the New York plant of Grinnell Lithograph Co., are now being moved to the company's new plant in Islip, L.I., N.Y. The presses, a four-color 50x 72" Hoe sheet fed offset press, and a single-color of the same size, are being rebuilt as a five-color press for production of the firm's line of greeting cards and wrapping papers. Already operating at the Long Island plant are a six-color Hoe and a four-color, both 50x72".

The company recently completed an extension on the building providing about 16,000 square feet of additional space. New equipment also includes a photocomposing machine and a large camera.

The company's offices also are being moved to the Islip plant, and a direct wire with a New York City telephone number will be used. A railroad siding to bring to the plant's loading platform the two carloads of paper it uses per day, will be built soon. The company also has a finishing plant at nearby Babylon, L.I.

Plan Craftsmen Convention

The Board of Governors of the International Association of Printing House Craftsmen, Inc., held its mid-winter meeting on February 25 and 26 in Hotel Gibson, Cincinnati, to consider tentative plans for the 31st annual convention in Hotel Stevens, Chicago, from September 10 to 13 inclusive, and to transact other business.

A tentative convention schedule, submitted by Gradie Oakes, past International president, and Roy J. Kirby, president of the Chicago club, was approved, including a registration fee of \$22.50 for men and \$17.50 for women. The Graphic Arts Exposition will be a tie-in convention feature.

District conferences were announced as follows: First, Hotel Garde, New Haven, Conn., April 22; second, Berkeley-Carteret Hotel, Asbury Park, N.J., May 22; third, Hotel Statler, Buffalo, N.Y., May 12 and 13; fourth, Haddon Hall Hotel, Atlantic City, N.J., June 3; fifth, Commodore Perry Hotel, Toledo, Ohio, June 16 and 17.

Sixth, no conference because of the International convention, but a meeting of officers of clubs in the district in Chicago at a date to be announced; seventh, Henry Grady Hotel, Atlanta, Ga., May 19 and 20; eighth, Broadview Hotel, Wichita, Kansas, May 19 and 20; ninth, Plaza Hotel, San Antonio, Texas, May 12 and 13; 10th, 11th and 12th, combined conference in Portland, Oregon, July 21 and 22, and 14th, Fort Garry Hotel, Winnipeg, Canada, June 16 and 17.

The Cincinnati Club was host for a dinner in Hotel Gibson, at which Judge James G. Stewart of the Ohio Supreme Court was the principal speaker. President Russell J. Hogan of Orange, Conn., presided at the board sessions.

Education Meet is Sept. 21-23

The 25th annual conference on printing education is to be held Sept. 21-23 in Chicago, the National Graphic Arts Education Assn. announced. The conference will be held during the Graphic Arts Exposition in that city. The association's offices are at 719 15th St., N.W., Washington, D.C.

Sun Plate Acquires New Plant

The Sun Litho Plate Co., Cincinnati, Ohio, has acquired a second plant at 108 West Central Parkway to handle the overflow volume of work. The new plant is completely equipped and has a staff of six employees.

New Hallmark Plant Planned

Plans for a new \$2½ million plant with 400,000 square feet of floor space, solely for the production of greeting cards, have been announced by Joyce C. Hall, president of the Hallmark Greeting Card Co., Kansas City, Mo. It will adjoin the firm's present plant and nearly triple its present production space.

The new building, erected on a 7½-acre plot, will house executive offices, conference rooms, sales, assembly and shipping departments.

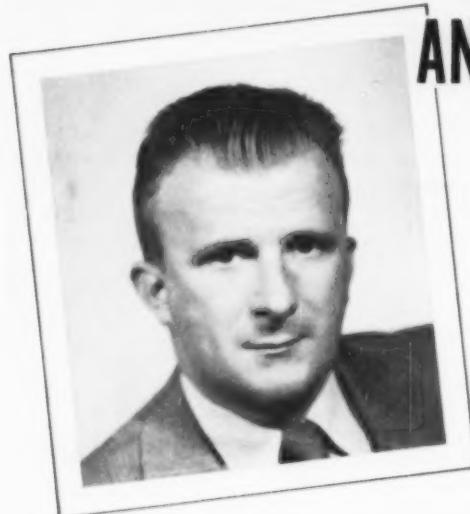
It also will provide a public art gallery in which will be exhibited original paintings and art masterpieces reproduced on the firm's Christmas cards, and will also provide special facilities for the firm's art department, second in size only to the Walt Disney studios in Hollywood, Mr. Hall said.

The new building will be located at 25th and Locust streets, and along with the present plant, it will house nearly all of the firm's 2,500 employees, and facilities for producing more than a million greeting cards a day.

The building addition will be a modern, glass-fronted structure, two stories high, with saw-tooth roof construction designed to bring constant north light to the art studios. It will be of brick and steel, and linked to the present plant by a pedestrian and trucking bridge across an intervening street. He estimated that at least 300 new employees would be added when the structure is completed in about a year. Clearing of the land and excavation will start immediately, he added.

The 40-year old Hallmark firm, said to be the largest greeting card publisher in the world, settled in Kansas City in 1910 and has occupied its present quarters since 1936.

When Ansco sends a man HE IS SALESMAN AND TROUBLE-SHOOTER, BOTH!



Meet Willis Krumlaw, Ansco Representative from Cincinnati. Fourteen years experience in the graphic arts field. Started with a lithographic house in Ashland, Ohio, in camera department. Has had experience in practically all phases of production...specializing in color process work.

When he recommends REPROLITH ORTHO TYPE B FILM . . .



... Here's why this product may be of value to you:

- **SHORTER EXPOSURE TIME.** Important in rush-type work when speed is a major factor.
- **HIGH ORTHOCHROMATIC SENSITIVITY.** High sensitivity and use of filters permit better rendition of originals which would otherwise require handwork on the negatives.
- **MAXIMUM LATITUDE IN DEVELOPMENT.** A vital requirement in helping to reduce makeovers.
- **FINE RESOLVING POWER.** Ability to register fine detail proved higher than with average film.
- **CLARITY IN WHITE AREAS.** Stains and discolorations eliminated.
- **FINE DOT ETCHING QUALITIES.** Pin-point shadow detail.
- **STEEP GRADATION.** Provides maximum contrast.

Ansco, Binghamton, New York. A Division of General Aniline & Film Corporation. *"From Research to Reality."*

IN THE GRAPHIC FIELD — IT'S ANSCO



Mark Progress Plant's 10th Year

The monthly dinner meeting (above) on March 16 in Hotel Alms of the Foremen's Club of the Progress Lithographing Co., Reading, Ohio, a Cincinnati suburb, was a special occasion, as it marked the 10th anniversary of the purchase of the present plant on March 15, 1940. Those attending were: Standing, left to right: William E. Brotherton, layout department; Paul J. Hennessy, service department manager; Louis J. Weiss, foreman of color separation department; Furman W. Knapp, ink department manager; John J. Bruder, purchasing agent; Lucien Lazarus, vice president; Charles H. Klein, president; Sidney E. Miller, secretary and treasurer, and Edward H. Sunderman, vice president.

Seated, left to right: Anthony C. Burton, press department foreman; Alfred C. Sides, superintendent; Theodore

E. Williams, assistant superintendent; Mathew N. Maurer, transfer department foreman; Harry J. Bruder, vice president; Frank S. Backus, layout department; Andrew E. Meyer, service department; Ralph W. Embler, night superintendent, and Edwin F. Neu, cutting department foreman.

The company has just completed a \$1,000,000 two-year expansion program, which now provides the plant with the largest capacity for color lithography in its section of the country. The work was started in 1948 with the installation of a five-color gravure press, followed by the addition of three new four-color lithographic presses, two two-color presses, a new single-color press, a new camera, two photocomposing machines, and additional equipment for cutting, embossing and bronzing.

New Litho Div. of Columbus

Creation of a new division and realignment of officers of the Columbus Bank Note Co., Columbus, Ohio, has been announced by Robert G. Kelley, president of the firm, following the annual meeting of stockholders.

The new division, Columbus Lithographing Co., will be operated as a wholly owned subsidiary to handle the company's greatly expanded volume of commercial work. Advertising material, folders and brochures and many varieties of direct mail printing have increased in quantity during recent years. They now will be grouped in the new lithographing division.

Printing of checks and bank books will continue to be handled by the Columbus Bank Note Co.

In addition to the re-election of Mr. Kelley as president, the following new officers were chosen: J. Stewart Collins, former secretary, promoted to vice president and treasurer;

Philip H. Jenkins, vice president in charge of production, a new post, and Charles E. Apel, newly elected secretary. Announcement was made of the retirement of E. H. Matheny, vice president, who has been engaged in sales work for more than 40 years with the firm.

Mr. Kelley reported to stockholders that the company has increased its business more than 15 percent during the last year. The major mechanical improvement during the fiscal period was the installation of a new multi-color lithograph press.

Fritz Joins Sun Litho

Herbert Fritz has joined the staff of the Sun Litho Plate Co., Cincinnati, as artist-cameraman. He formerly was associated with the Capitol Printing Co., Cincinnati.

Ohio Firm Adds Camera

A Consolidated color camera was added recently by Smith & Setron Co., Cleveland.

Howard Paper Re-elects

Officers and directors of Howard Paper Mills, Inc., were elected at the company's stockholders' meeting in Dayton, March 14. Officers and directors, many of whom were re-elected, are: Harry A. Legge, Urbana, Ohio, president; W. B. Zimmerman, Franklin, O., executive vice president; Charles F. Goodenough, Kenneth P. Geohegan and J. E. Minch, all of Dayton, vice presidents; Eugene H. Hoffman, New York and Lebanon, O., treasurer; Herman W. Santen, Cincinnati, assistant treasurer; Joseph A. Cobey, New York and Dayton, secretary; and K. C. Koehler, Dayton, assistant Sec'y and controller. Board members, in addition to some of the officers, are: Stanley M. Rowe, Cincinnati; John C. Sturgis, Bedford Village, N.Y.; Eunice Howard Dane, New York; Madeleine Rowe Hoffman, Cincinnati; and Blanche C. Hoffman, New York and Lebanon, Ohio.

Officials expressed optimism for the months ahead.

U.S.P.&L. Export Man Dies

John Russell, 69, foreign representative for the U. S. Playing Card Co., Cincinnati, for more than 30 years, died Feb. 17 in that city. He had been ill for four months. He had been associated with the card concern for more than 47 years and before World War II had completed 20 round-the-world trips for the company. At the time of his death he still was affiliated with the export department, but had not traveled in recent years.

Offers 24 Hour Service

Advance Litho Co., Cincinnati, is now providing 24-hour service to customers, and recently has increased its facilities by the addition of a new camera and light tables, and expansion of its stripping department.

Swift Adds Press

Installation of a 22x34" Harris E. L. offset press has been completed in the plant of the John S. Swift Co., Inc., 203 West Third St., Cincinnati, Ohio.



RAMSHACKLE BARN

With this fascinating study of rural New England, Asa Cheffetz, one of America's most distinguished wood engravers, won an Honorable Mention at the Chicago Art Institute's International Exhibition of Prints. A consistent prize winner, he numbers among his awards the Eyre Gold Medal of the Pennsylvania Academy.



Mohawk's Navajo Cover

is remarkable for its velvet smoothness, unusual in a cover stock . . .
also for the ease with which it renders heavy solids and reproduces
fine detail . . . perfect for letterpress, offset, gravure . . . White in
50, 65 and 80 lb. . . . ten colors in 50 and 65 lb.

Outdoor Award Winners

Ford Motor Company's 24-sheet poster, "Drive a Ford and Feel the difference" won first grand award with gold medal in the recent 18th national competition and exhibit of outdoor advertising art, sponsored by the Art Directors Club of Chicago. The design, by Walter Wilkinson, artist, under Wallace W. Elton, art director of the J. Walter Thompson agency, was produced by U. S. Printing & Lithograph Co. Second and third awards are shown (right) also.

Each of these grand award posters also won first place awards in their respective classifications, automobile accessories and soft drinks.

Selection of the winners was made from among 751 posters valued at \$500,000, which were entered in the Chicago Art Directors Club contest. A further selection of the 100 Best Designs of 1949 was made and medals and certificates conferred on first, second and third place winners in each of 9 poster classifications and in painted displays.

Judges of the contest, numbering twenty in all, were guided in their selection by two basic ideas (1) the value of the idea to create sales or promote a cause; and (2) effectiveness of design, composition and technique.

Announcement of winners, with presentation of awards was made at a dinner in the Sheraton Hotel, Chicago, March 23, at which Walter Howe, director of design, R. R. Donnelley & Sons Co., Chicago, and president of the Art Directors Club, was master of ceremonies. Following the dinner the 100 Best Designs were placed on display for two weeks in the Marshall Field & Co. galleries, Chicago.

Huffnagle Forms Company

R. S. Huffnagle & Co., opened for business in Chicago, Feb. 15, as the newest addition to that city's growing list of lithographing houses. Located in a modern, daylight building at 900 N. Franklin St., the new firm has leased 6,000 sq. ft. of space, which is to be equipped with both lithographing and letterpress facil-



Top: This Ford 24-sheet poster won the grand award with gold medal in the Art Directors Club of Chicago competition. Second grand award, with silver medal, went to the Atlas Supply Co. poster, "Wanna start sumpin?", designed by artist Nicholas Huford, under art Director Herbert Noxon of McCann-

Erickson, Inc. It was produced by Continental Lithograph Co.

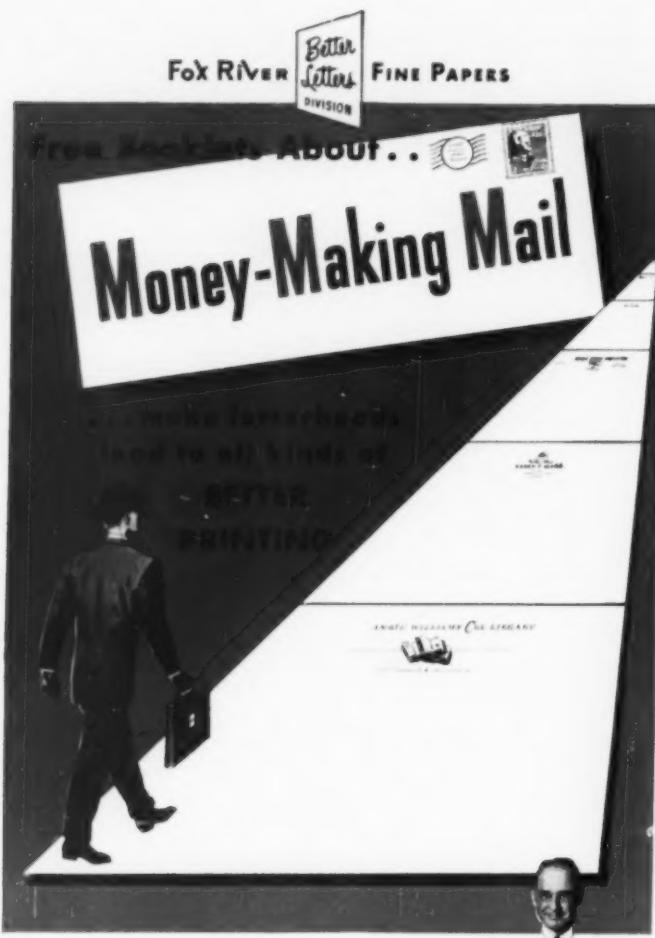
Third grand award with bronze medal was given to the Coca-Cola poster designed by artist Lyman Simpson, under art director Wilbur Smart of the D'Arcy Advertising Co., Inc. with production by Gugler Litho Co.

ties. First press to go in was a Websendorfer Big Chief 22x29, and a second like it is to follow soon, Robert S. Huffnagle, head of the Co., stated. Platemaking equipment is to be installed later and the letterpress department also will be organized shortly.

Mr. Huffnagle has been in the printing business for 25 years, 14 of them with Sheldon Printing Corp., Chicago, where, at the time of his resignation, he was vice president in charge of lithographic accounts. A general line of advertising products will be produced, in both black and white and color, he stated.

Offer Stock 24 Sheets

General Outdoor Advertising Co., Chicago, has designed a unique series of 12 24-sheet posters which are being offered to local advertisers throughout G.O.A.'s operating territories. Each poster carries a picture of two children with suitable copy suggestion for each month and with blank space for the advertiser's message. Originally planned to promote bread, the series is adaptable to such other products as milk, ice cream, confections or soft drinks. Kubin-Nicholson Corporation, Milwaukee, Wis., produces the posters by lithography, with silk screen for imprinting the message.



Here's a business stationery program it pays to push!

It makes quality printing on fine paper make sense to the BOSS. It turns his attention on the big items of correspondence costs — the dictator, stenographer, office overhead, etc. Among your customers it says the right things to the right people — paves the way to sales of better printing of all kinds. **FOX RIVER PAPER CORPORATION**, 5654 Appleton Street, Appleton, Wisconsin.

Match your quality printing
by quoting it on
fine paper

by
Fox River

COTTON-FIBER BOND, ONION SKIN, LEDGER



WRITE TODAY! These free brochures by Dr. Robert R. Arthur are consulted by thousands of business firms; should be in every printer's sales kit. Request on your letterhead, please.

Study Calendar Problems

Representatives of more than a score of litho houses around the country were in Chicago, Mar. 4 to 8, for the spring jobber-manufacturer conference of the Advertising Specialties National Association. Business matters attended to included development of plans for the 1950 fall trade show, which the association's executive secretary, Russell M. Searle, Washington, D. C., announced, will be held at the Palmer House, Chicago, next Sept. 24 to 28.

Credit losses and the advisability of setting up a central credit information source were among topics considered in the general sessions. What to do about price cutting jobber salesmen was discussed and a proposal was advanced for awarding top salesmen a certificate of merit from the association.

Problems peculiar to production and distribution of various types of advertising novelties were taken up in group sessions of the interested members. Slated for attention on the agenda for the calendar manufacturers' group were, among others, these topics:

"There is too much dead wood in calendar lines. Could we have a preview system, whereby jobbers could vote and give their recommendations to manufacturers, before plates and other production expense is incurred?"

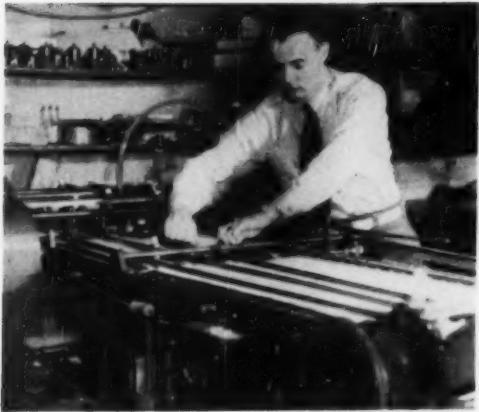
"Manufacturers should omit their imprints on calendars sold through jobbers, also from shipments."

"Prices should be shown on calendar samples."

"Use of covers on calendar samples is excessive."

Beckford Joins IPI

Murray A. Beckford, formerly general manager of Sleight Metallic Ink Company of Pa., has joined the sales staff of International Printing Ink Division of Interchemical Corp., IPI announced. He will serve in a special sales capacity, working out of the New York branch office under W. F. Cornell, eastern district manager.



Glenn Davis Warms Up With Baum

Glenn Davis, former Army football back gets acquainted with a Baum folding machine at the Norfolk, Va. plant of Burke & Gregory. Mr. Davis recently joined Russell Ernest Baum, Philadelphia, as a sales representative for the Baum line of folders. Mr. Davis said he felt the business field would be his ultimate future.

To Demonstrate Aller Plate

Demonstrations of the Aller bimetal lithographic plate are to be part of a series of graphic arts exhibits being held in April and May at the Printing Institute, 2206 Chestnut St., Philadelphia. During the week of May 8 William McCormick of Britain, inventor of the "first mass-produced silk screen printing press" is to conduct demonstrations of the press.

Pittsburgh Co. Elects

L. Willoughby Jacobs has been re-elected president of Bankers Lithographing Co., Pittsburgh, Pa., beginning his fifteenth year as head of the firm. Also re-elected were Richard S. Rauh, executive vice president and treasurer, and E. Ralph Butler, vice president. James M. Young, Jr., was elected vice president. James M. Jacobs, assistant treasurer, and L. W. Jacobs, Jr., secretary.

Watson-Standard Appoints

Watson-Standard Co., Pittsburgh, Pa., manufacturers of metal litho coatings, have announced the appointment of C. R. H. Carlson as district manager in charge of the Chicago Metropolitan area. He previously was associated with Atlas Powder Co. in the development of technical coatings, with Pittsburgh Plate Glass Co. and Sherwin-Williams Co. He was graduated from University of Iowa with a B. S. degree in chemistry.

dent of Printing Industries of Philadelphia, presiding.

Gamse Craftsman Dies

William Eickenberg, 83, an artist, and originally a stone engraver, and an employee of Gamse Lithographing Co., Baltimore, died recently following an operation. He had been with the company 33 years, and had been in good health up to the time of the hospitalization, the company reported.

Carnegie Men Visit in East

The senior printing administration class at Carnegie Institute of Technology, Pittsburgh, visited printing and allied industry plants in New York and Philadelphia, March 29 through April 5.

Erie Firm Adds Press

The Kimmel Rubber Stamp and Printing Co., 27 East 9th St., Erie, Pa., has recently installed an offset press.

Form Vivitone Press

Vivitone Press, offset and silk screen printers (Ruth S. Daly) was formed recently at 254 Canal St., New York.



Honor Dixon on Retirement

Herbert F. Dixon, for almost 40 years well-known in Eastern graphic arts circles as a sales representative for the Harris-Seybold Co., recently was honored at a retirement party in Philadelphia given by his friends and associates in the company.

Mr. Dixon retired several months ago at the age of 70. He was born in Margate, England. He joined the Harris-Seybold Co. in 1911.

At dinner before the retirement party are (clockwise from open space at table): Ed Schooley, Mrs. Fred Raasch, Jack Dabney, (Harris-Seybold eastern district manager), Mrs. Ralph Randall, Mr. Dixon, Ralph Randall (Philadelphia branch manager), Mrs. Esther Schooley (formerly at the Philadelphia office), Bob MacNeal (for many years a sales representative in Harris-Seybold's central district, now retired), Mrs. Dixon, Harry Porter (sales vice president for Harris-Seybold), and Mrs. MacNeal.

LOOKING FOR A BETTER BOND?

JUST SAY:

"I want the paper
that comes in the
YELLOW WRAPPER
with the
BLUE STRIPES"

• When you call for bond paper, ask for the paper that comes in the yellow wrapper with the blue stripes. Your paper merchant will know you mean NEKOOSA BOND. And he'll know that you're getting a faster-running, smoother-printing sheet because Nekoosa Bond has less curl, less wrinkle. Letterpress or offset, it runs through in a hurry, holds press stops down to a minimum. That adds up to *more profits, more satisfied customers*. Nekoosa-Edwards Paper Company, Port Edwards, Wis.



AVAILABLE IN white and eleven attractive colors. Three finishes and four weights. Ask your paper merchant for samples!

America does business on

BOND
Nekoosa
MADE IN U.S.A.

Lawson Asst. Gen. Mgr.



Fred J. Bieber (above) has been appointed assistant general manager of the E. P. Lawson Co., New York, David W. Schukkind, president, announced. The appointment is part of an expansion program being carried on by the company, which manufactures paper cutting and binding equipment. A native of Poughkeepsie, N. Y., Mr. Bieber studied engineering at the Rochester Institute of Technology, and has held positions with several firms in other fields including Remington Rand Co. and Casco Products Co.

Offset Lowers Paper's Costs

Per page production costs of the *Yale Daily News* have been reduced 29 per cent in the 13 months since the paper switched to offset production, *Editor & Publisher* reported recently. The paper uses Vari-Typer composition in combination with hand-set and phototype headings, and pasted-up advertising material. (This newspaper was included in a report on offset newspapers, *ML*, March, 1949, now out of print)

Stecher-Traung Director Passes

Frederick W. Van Bergh, 88, vice president and oldest member of the board of the Stecher-Traung Lithograph Corp., Rochester, N. Y., died March 16 at his home. On the preceding day he had been re-elected to the board of directors after having served as a member for 40 years. A son survives.

Rising Paper Executive Dies

Sheldon C. Collins, vice president and production manager of Rising Paper Co., Housatonic, Mass., died unexpectedly Feb. 10, the company announced.

Show to Have Large Machines

Printing presses and other large equipment will be set up and running during the Graphic Arts Exposition at Chicago's International Amphitheatre, Sept. 11-23, the exposition management has announced. Doors of the amphitheatre are large enough, and floor construction is such, that the largest trucks can enter the exposition floor for unloading massive machinery. Railroad sidings to the doors also are available.

The hall, containing three acres on the ground floor, will be available for five weeks to exhibitors of large equipment, two weeks for setting up, two weeks for demonstrations, and one week to move out.

The location also provides outside parking space for 4000 cars, in an area which is lighted at night.

Offer Plastic Cards

Standard Greetings, Inc., Holyoke, Mass., manufacturers of greeting cards, has announced a new line of plastic greeting cards, for which they are exclusive publishers. Samples which are being circulated in a promotion for premium use, show a delicately ornamented transparent sheet as the background, on which are tabbed artistic lithographed cutouts of typical greeting card design.

Canadian Co. Reports Profit

Consolidated Lithograph Manufacturing Co. Ltd., Montreal, reported net profit of \$162,778 for the fiscal year ended Dec. 31, compared with \$171,582 the preceding year.

Forbes Adds Four-Color

Forbes Lithograph Manufacturing Co., Chelsea, Mass., one of the largest lithographing plants in the country, recently added this Miehle 52 x 76" four-color offset press, to its battery of equipment. Also purchased was a Miehle 52 x 76" two-color offset press. Both will handle sheets 52 by 76 inches. In addition to the newer install-

PSA Nominates Offset Men

The slate of candidates nominated for the 1950-51 slate of officers of the New York Section, Technical Division, Photographic Society of America, includes several men in the lithographic trade.

Herbert P. Paschel, graphic arts technical consultant, was proposed for vice chairman; and Bernard Halpern, chief engineer, Zarkin Machine Co., Inc.; and Arthur T. Dobbs, Mgr. of offset sales, Pace Press, for members of the executive council.

William J. Robinson, Zoomar Corp., was nominated for chairman.

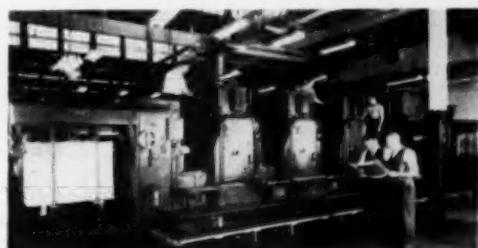
Secretary of the organization is Miss Jane Waters, Pavelle Color, Inc., 533 West 57th St., New York 19.

Herbert B. Zarkin Dies

Herbert B. Zarkin, 19, son of Charles Zarkin, president of Zarkin Machine Co., Long Island City, N. Y., died March 25 following an illness of Wilson's disease, a rare malady. He had been in the sales department of the company and had taken general training in the business. Included among survivors are a sister, Mrs. Estelle Oleck. Funeral services, held March 26, were attended by many representatives of the printing and lithographic industries in New York.

Forms N. Y. Co.

M. W. Berufeld, formerly production manager, Michael Press, New York, recently formed his own printing and offset firm at 32 W. 18 St., that city.



ations, the Forbes plant has several other four-color and two-color offset presses in operation, as well as letterpress equipment.

L. A. Firm Adds Equipment

Alpine Printing Co., Los Angeles, is planning to install more than \$100,000 worth of lithographic equipment, according to Harold Finestein, owner of the company. The Multilith battery which was used when offset printing was first started by the organization, will be replaced by a 14x22 Webendorfer, a 22x34 Harris, an ATF precision camera with complete equipment, and platemaking apparatus.

Sales Course in Los Angeles

Dale Major, Jeffries Banknote Co. sales-manager, recently started to give the PIA sales course of 20 lessons under the auspices of the Printing Industries Association of Los Angeles, Inc. Classes are meeting every Tuesday evening at PIA headquarters, 2569 W. Olympic Blvd., according to Henry Henneberg, Los Angeles PIA manager.

May Close Two Mills

Clarence D. Phillips, attorney for the Zellerbach Paper Co., last month warned the Oregon State Sanitary Authority that the company may be forced to shut down two paper mills on the Willamette River if the State insists on enforcing a December 31,



Dinner Honors Jeffries

A dinner honoring Allerton H. Jeffries, Jeffries Banknote Co., Los Angeles, for his election last fall to the presidency of the Printing Industry of America, was held February 17 by his graphic arts associates in Los Angeles.

Above are shown, L to R: Walter O'Keefe, National Broadcasting Co.,

master of ceremonies; Mr. Jeffries; Harry Wood, Wayside Press, president, PIA of Los Angeles; Ray Rath, Stark-Rath Printing Co., representing the Employing Printers Assn. of San Francisco; and James Bone, Los Angeles Chamber of Commerce. Mr. Jeffries recommended that a national study of the economy be made to determine the effect of advertising expenditures.

1951 deadline for the abatement of stream pollution. One mill is located at West Linn and the other at Linn.

Form Utah Printing Industry

The Printing Industry of Utah was organized during February, and Lorin F. Wheelwright, vice president of Wheelwright Lithographing Co., Salt Lake City, was elected president. Other officers include Fred W. Schwendiman, vice president; C. W. Birkinshaw, second vice president; and V. C. McFarlane, secretary-treasurer.

ATF Men in Series of Talks

Kenneth R. Burchard, manager, offset sales, American Type Founders, recently addressed various southern graphic arts groups on offset lithography. These included: Printing Industry of Oklahoma City, January 30, and Printing Industry of Tulsa, January 31, on "A New Approach to Printing Reproduction"; Litho Club of Dallas, February 6, on "Lithographic Techniques," and the Baltimore Craftsmen's Club, February 14, on "Offset Versus Letterpress." He is scheduled to give his "Offset Versus Letterpress" talk again on April 17 to members of the Kansas City Craftsmen's Club. He will speak on "Lithographic Techniques" April 19 before the Omaha Litho Club.

Everett A. Damon, ATF's assistant manager of domestic sales, was the speaker March 2 at a meeting of the Jacksonville Craftsmen's Club.

Voice on Hospital Board

Sidney P. Voice, executive vice president of the Consolidated Lithographing Corp., Brooklyn, has been elected to the Board of Trustees of the National Jewish Hospital, Denver.

L. A. Firm to Add Press

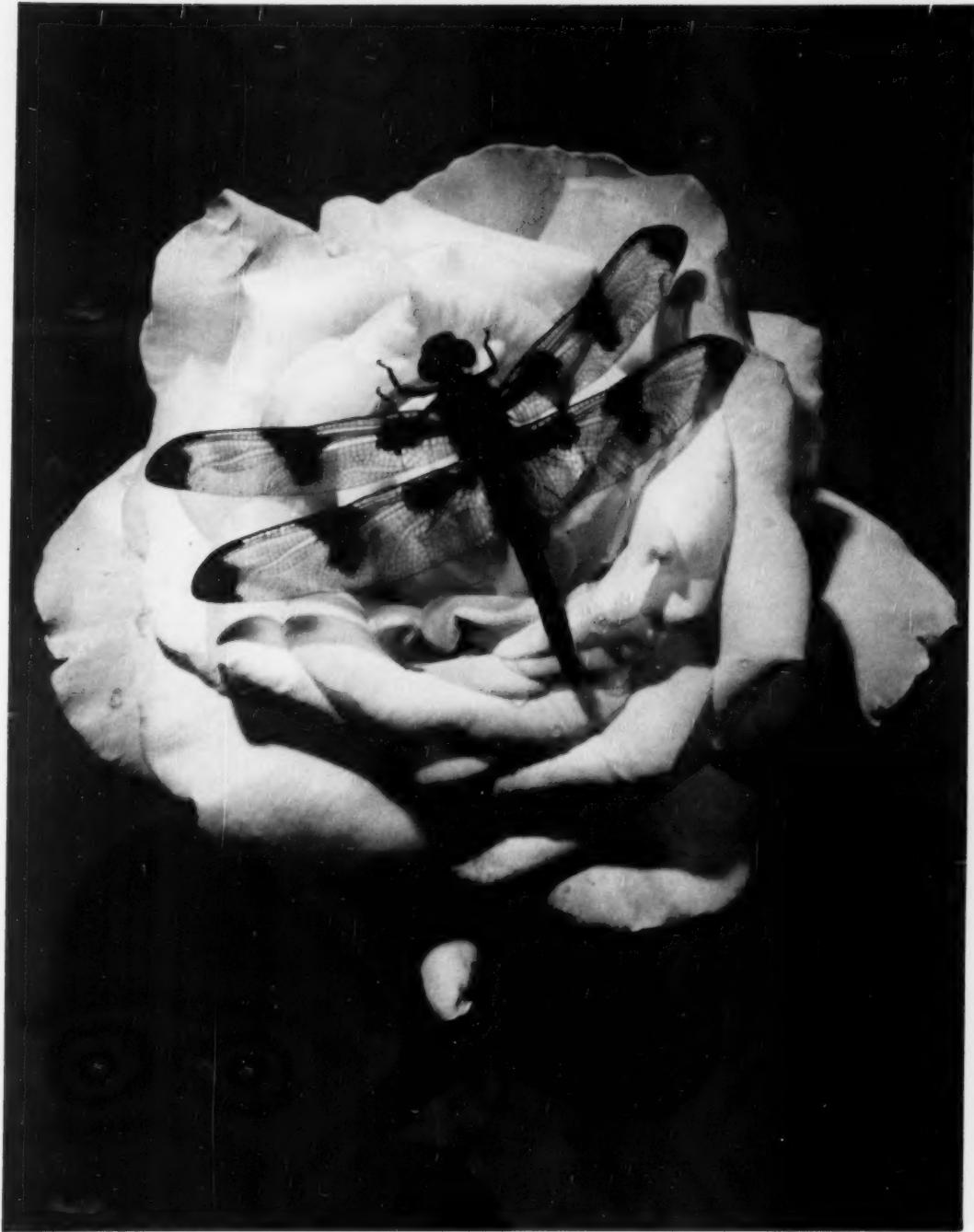
After the present plant has been enlarged to give more floor space, Columbia Lithograph Co., Los Angeles, will add a 17x22 Webendorfer to the present battery of offset presses.



At Honolulu Dinner Party

Executives of the Honolulu Lithograph Co. and their wives recently entertained William Guy Martin, Pacific district manager of Harris-Seybold Co., and Mrs. Martin when the latter were on a combined business and pleasure trip to the Hawaiian Islands. Standing, L to

R, are: A. W. Wong, Ass't. Treas., Honolulu Lithograph Co., who was host; Paul McIlree, VP and Gen. Mgr.; Mr. Martin; Spencer A. Murphy, Ass't. Treas. and Personnel Mgr.; and L. Porter Dickinson, Ass't. Secy. Seated, L to R, are: Mesdames Martin, McIlree, Wong, Dickinson and Murphy.



Lithographed in 4 colors

WARREN'S
Lithographic Papers

Cumberland Offset · Offset Enamel · Overprint Label C1S

Leading
PAPER MERCHANTS
who sell and endorse
 Warren's Standard Printing Papers

ALBANY, N. Y.
 ATLANTA, Ga.
 BALTIMORE, Md.
 BANGOR, Me.
 BATON ROUGE, La.
 BIRMINGHAM, Ala.
 BOISE, Idaho
 BOSTON, Mass.
 BUFFALO, N. Y.
 CHAMPAIGN, Ill.
 CHARLOTTE, N. C.
 CHATTANOOGA, Tenn.
 CHICAGO, Ill.
 CINCINNATI, Ohio
 CLEVELAND, Ohio
 COLUMBUS, Ohio
 CONCORD, N. H.
 DALLAS, Texas
 DAYTON, Ohio
 DENVER, Colo.
 DES MOINES, Iowa
 DETROIT, Mich.
 DUBUQUE, Iowa
 EUGENE, Ore.
 FARGO, N. D.
 FORT WORTH, Texas
 FRESCO, Calif.
 GRAND RAPIDS, Mich.
 GREAT FALLS, Mont.
 HARRISBURG, Pa.
 HARTFORD, Conn.
 HOUSTON, Texas
 INDIANAPOLIS, Ind.
 JACKSON, Miss.
 JACKSONVILLE, Fla.
 KANSAS CITY, Mo.
 KNOXVILLE, Tenn.
 LANSING, Mich.
 LITTLE ROCK, Ark.
 LONG BEACH, Calif.
 LOS ANGELES, Calif.
 LOUISVILLE, Ky.
 LYNCHBURG, Va.
 MEMPHIS, Tenn.
 MILWAUKEE, Wis.
 MINNEAPOLIS, Minn.
 MOINE, Ill.
 NASHVILLE, Tenn.
 NEWARK, N. J.
 NEW HAVEN, Conn.
 NEW ORLEANS, La.
 NEW YORK CITY
 OAKLAND, Calif.
 OREGON CITY, Oreg.
 OMAHA, Neb.
 PHILADELPHIA, Pa.
 PHOENIX, Ariz.
 PITTSBURGH, Pa.
 PORTLAND, Me.
 PORTLAND, Ore.
 RENO, Nev.
 RICHMOND, Va.
 ROCHESTER, N. Y.
 SACRAMENTO, Calif.
 ST. LOUIS, Mo.
 ST. PAUL, Minn.
 SALT LAKE CITY, Utah
 SAN ANTONIO, Texas
 SAN DIEGO, Calif.
 SAN FRANCISCO, Calif.
 SEATTLE, Wash.
 SHREVEPORT, La.
 SIOUX CITY, S. D.
 SPOKANE, Wash.
 SPRINGFIELD, Mass.
 STOCKTON, Calif.
 SYRACUSE, N. Y.
 CLEVELAND, Ohio
 LIPPSBURG, Pa.
 TROY, N. Y.
 TULSA, Okla.
 WACO, Texas
 WALLA WALLA, Wash.
 WASHINGTON, D. C.
 WICHITA, Kan.
 YAKIMA, Wash.

*
 EXPORT AND FOREIGN
 NEW YORK CITY (EXPORT) National Paper & Type Co.
 Agencies or Branches in 40 cities in Latin America and
 West Indies
 NEW YORK CITY (EXPORT) Muller & Phipps (Amer. Ltd.)
 Agencies or Branches in 20 countries in Latin America and
 West Indies
 NEW YORK CITY (EXPORT) Muller & Phipps (Asia Ltd.)
 Agencies in Belgian Congo, Burma, Ceylon, China, Hong
 Kong, India, Malaya, Philippines, Island, South
 Africa
 AUSTRALIA
 NEW ZEALAND
 HAWAII & ISLANDS
 Agents for Zellerbach Paper Company

Hudson Valley Paper Company
 St. Louis Paper Company
 The Barton, Doerr & Koch Paper Co.
 Brown & White Paper Company
 Louisiana Paper Company, Ltd.
 Sloan Paper Company
 Zellerbach Paper Company
 Storer & Bement Company
 The Alling & Cory Company
 The American Paper Company
 Southern Paper Company
 Cooke Paper Company, Inc.
 Virginia Paper Company, Inc.
 The Barton, Doerr & Koch Company
 The Diem & Wing Paper Co.
 The Pottersburg Paper Company
 The Alling & Cory Company
 C. M. Rice Paper Company
 Olmsted-Kirk Company
 Hall Paper Company
 Carpenter Paper Co.
 Western Newspaper Union
 Newhouse Paper Company
 Seaford Paper Company
 Newhouse Paper Company
 Zellerbach Paper Company
 The John Leslie Paper Company
 Olmsted-Kirk Company
 Zellerbach Paper Company
 Quoniam-Kain Paper Company
 The John Leslie Paper Company
 The Alling & Cory Company
 Henry Lindemann & Sons
 Storer & Bement Company
 L. S. Boworth Company
 Crescent Paper Company
 Townsend Paper Company
 Virginia Paper Company, Inc.
 Moline Paper Company
 Southern Paper Company
 The Weinsinger Paper Company
 Western Newspaper Union
 Arkansas Paper Company
 Zellerbach Paper Company
 Miller Paper Company
 Cooke Paper Company, Inc.
 Wausau & Bausch, Inc.
 Natick Paper Company
 The John Leslie Paper Company
 Newhouse Paper Company
 Newhouse Paper Company
 Clements Paper Company
 Henry Lindemann & Sons
 Storer & Bement Company
 Henry Lindemann & Sons
 Also Paper Company, Inc.
 Henry Lindemann & Sons
 Lithograph Paper Company, Inc.
 The Alling & Cory Company
 J. E. Linde Paper Company
 The Canfield Paper Company
 Marquette Paper Company, Inc.
 Marquette Paper Corporation
 Zellerbach Paper Company
 Western Newspaper Union
 Field Paper Company
 D. L. Ward Company
 The J. L. Smythe Company
 Schuykill Paper Company
 Zellerbach Paper Company
 The Alling & Cory Company
 C. M. Rice Paper Company
 Zellerbach Paper Company
 Zellerbach Paper Company
 B. W. Wilson Paper Company
 Virginia Paper Company, Inc.
 The Alling & Cory Company
 Zellerbach Paper Company
 Western Paper Company
 Today Fine Papers, Inc.
 The John Leslie Paper Company
 Newhouse Paper Company
 Zellerbach Paper Company
 The John Leslie Paper Company
 The Paper House of New England
 Zellerbach Paper Company
 The Alling & Cory Company
 The Marquette Paper Company
 Marquette Paper Company
 Henry Lindemann & Sons
 Troy Paper Corporation
 Tulsa Paper Company
 Olmsted-Kirk Company
 Zellerbach Paper Company
 Standard Paper Company
 Western Newspaper Union
 Zellerbach Paper Company



Photograph by H. Williams for Charles Hall, Inc.

WARREN'S Lithographic Papers

Cumberland Offset • Offset Enamel • Overprint Label C1S

WARREN'S Offset Enamel and Warren's Overprint Label are new double coated papers produced by a new method.

Two separate coatings are applied to produce Warren's Overprint Label. Warren's Offset Enamel receives two separate coatings on each side. The double coat improves the printability and the uniformity of the papers, and thereby raises the potential of lithographic reproduction. Warren's Overprint Label is pre-conditioned by an exclusive process.

Warren's Cumberland Offset is pre-conditioned by the same exclusive process which gives paper greater stability and permits it to be printed directly from the case or skid without hanging. Warren's Cumberland Offset is available in Wove and five special finishes.

Write for free booklet—"How Will It Print by Offset?"

S. D. WARREN COMPANY • BOSTON 1, MASS.

[BETTER PAPER BETTER PRINTING]
 B. J. Ball & N. Z. Ltd.,
 Honolulu Paper Co., Ltd.,
 Agents for Zellerbach Paper Company

Printing Papers

Direct Mail Volume Computed At \$863,989,000

The dollar volume of direct mail production has been under study by a committee of the Direct Mail Advertising Assn., and a report by Horace H. Nahm, committee chairman, to Harry A. Porter, DMAA president, provides the following information:

The firm basic numerical foundation of an accurate estimate of Direct Mail volume is the Annual Fiscal Year Report of the Post Office Department which enumerates the Dollar Volume of Postal Revenue and the number of pieces of 1st Class Mail, 2nd Class Mail, 3rd Class Mail, 4th Class Mail, Government to Post Cards, Catalogue Rate, Air-Mail, Foreign Air Mail,

To these basic precise volume figures two other elements must be added to arrive at Direct Mail Dollar volume—1. The percent volume of each class of mail to be considered as being direct mail. 2. The average unit value of each piece of direct mail of the various classes.

In addition to the above mail volume, other elements have been considered by various estimates. One of these elements we have considered to be of sufficient volume and so readily determinable to warrant inclusion in this figure. These are bill inserts included by Public Utilities, electric, gas and telephone, by Department Stores, etc. Through various associations fairly accurate figures have been obtained and are the basis of the following computations.

Bill Enclosures	Stockholder checks, etc.	144,000,000	No. of pieces ... 1,500,000,000 Cost per piece ... 1c Amount ... \$15,000,000
	Gas bills	204,000,000	
	Electric bills	240,000,000	
	Telephone bills	400,000,000	
	Insurance	120,000,000	
	Retail charge accounts	144,000,000	
	Bank statements	204,000,000	
	Local store bills	144,000,000	

Based on our study the following figures in columns 1 and 2 were unanimously agreed on by the committee.

In column three is the numerical volume of Direct Mail of the class based on the total volume reported by the Post Office

Department, adjusted from the Fiscal Year figures of July, 1948 to June, 1949 to the calendar year 1949. In column four is the Dollar Volume of Direct Mail Advertising calculated from these preceding figures.

	COL. 1 % of Class Direct Mail	COL. 2 Unit Cost Per Piece	COL. 3 Annual Volume of Pieces of Direct Mail '49	COL. 4 \$ volume this Classification
1st	16%	8c	2,020,500,000	\$181,845,000
2nd	85%	6 1/2c	8,415,400,000	547,961,000
Postcards	25%	2 1/2c	1,400,000,000	35,000,000
Air Mail	10%	12c	80,335,000	960,200
Foreign 1st Class	10%	10c	14,382,000	143,820
Foreign Air Mail	10%	17c	12,524,000	2,129,080
Catalogue Rate	100%	60c	114,080,000	68,485,000
Bill Enclosures	100%	1c	1,500,000,000	15,000,000
Total Dollar Volume Direct Mail calendar year 1949				\$863,989,480

Other members of the committee are: Henry Hoke, publisher, *The Reporter of Direct Mail Advertising*; Edward N.

Mayer, Jr., president, James Gray, Inc.; and Leonard J. Raymond, president, Dickie Raymond, Inc.

POPAI Show Biggest Yet

Advance registration and sale of exhibit space during March for the two-day exhibit and 4th annual symposium of the Point of Purchase Institute held at the Waldorf-Astoria Hotel, April 11th and 12th indicated that this year's show would be the biggest and best attended thus far, according to John M. Palmer, institute president.

All of the 52 exhibit areas of the exposition were to be occupied by exhibitor-members of the institute, and an estimated audience of 10,000 was expected to attend.

The basic theme of the Symposium was to be the "tie-in theory," which advocates joint planning by advertisers, advertising agencies and point-

of-purchase specialists to achieve the best results in consumer drives.

Mr. Palmer also announced the following committees and their members: Walter J. Ash, vice-president and sales manager of Consolidated Lithographing Corp., general chairman of the Symposium Committee; and Harry Fenster of I. Fenster & Sons, assistant general chairman.

Exhibit Committee: Howard Cox, president of Acme Window Display Service, Inc., chairman; and Emil Martocci, Industrial Lithographic Co.; John White, Gardner Displays; Ed Baker, Palmer Associates; Olaf Tackle, Stanley Wessel & Co.; Roy Dent, Topflight Tape Co.; Charles Audette, Niagara Lithograph Co.; and Gerald Greenebaum, Consoli-



Compton Joins PIA Staff

Glenn C. Compton, (above) printing specialist with Robbins, Barber & Baer, New York public relations counsel, has been appointed director of public relations of Printing Industry of America, Inc., national association of the commercial printing industry, effective April 3. Allerton H. Jeffries, president of the association, announced. Mr. Compton has joined the headquarters staff of the association in Washington, which is headed by James R. Brackett, general manager of PIA.

I. D. Robbins, who has been closely identified with Printing Industry of America since its organization in 1945, will continue as outside public relations counsel to the association.

Before joining Robbins, Barber & Baer in 1948, Mr. Compton was for three years Eastern editor of "The Inland Printer," and for six years prior to that editor of "Printing News," weekly newspaper of the printing industry in New York. He is now developments editor of the Graphic Arts Production Yearbook

dated Lithographing Corp.

Luncheon Committee: Robert Sironi of Flashograph Sales Co., chairman; and Joe Mennen, I. Fenster & Sons; Jack Doniger, Consolidated Lithographing Corp.; William Glover, Sweeney Lithograph Co.; and Wyatt Benz, Forbes Lithograph Mfg. Co.

Prize Committee: Albert Hailpary, Einson-Freeman Co., Inc., chairman; and Paul Godell, Arvey Corporation; William Zerbo, Zerbo, Inc.; Reese Rickards, Snyder & Black Co.; James Yuille, Stensgaard, Inc.; Frank J. Kuklis, The Meyercord Co.; and Sidney P. Voice, Consolidated Lithographing Corp.

Mounters Committee: George L. Rose, Mounting and Finishing Co. of Brooklyn, chairman; and Samuel Stein, Consolidated Mounting and Finishing Co., Inc.; and Harold Epstein, Display Finishing Co., Inc.

OUR
CONTRIBUTION
TO THE
BETTERMENT
OF
LITHOGRAPHY

SCRATCHPROOF
DRYER NO. 3

Prominent lithographers throughout the country have learned to appreciate Scratchproof Dryer No. 3 for its unique characteristics, for the economical and successful ways in which it has helped them with their drying requirements.

Results have proven Scratchproof Dryer No. 3 is the most practical dryer on the market today.

- ★ Quick drying without crystallization or chalking of ink.
- ★ Improves the lifting quality of inks, particularly on two and four color presses.
- ★ NON HARDENING of inks on distributing rollers.
- ★ Non drying of inks on press during long lapses of idle press time for unforeseen reasons, no washups during lunch hour.
- ★ Acts as a lubricant in the ink on the distributing rollers whose temperature rise tends to further dissolve SCRATCHPROOF DRIER No. 3, giving the ink a shorter fine binding.
- ★ Prevents too much emulsification or waterlogging of ink at high speeds.
- ★ Will not create after-tack in your pile, thereby eliminating summer heat and moisture difficulties.
- ★ Will not injure press rollers or rubber blankets, and will not discolor zinc or aluminum plates.
- ★ Has excellent suspension, body, and flow. Its non-settling qualities give ink necessary "slip" and tack for better distribution.
- ★ Will not cause any injurious effects if used in excess —in fact, this procedure is recommended in certain types of inks to improve their working qualities.
- ★ Ink mixed with SCRATCHPROOF DRIER No. 3 will remain tough and elastic indefinitely.

Don't be satisfied with substitutes. For better lithography . . . try SCRATCHPROOF DRYER No. 3 . . . let your own test prove its benefits to you . . . judge by RESULTS. Send for your trial order today.

NEVER SOLD IN BULK. INSIST ON OUR LABEL FOR MAXIMUM PERFORMANCE.

NEW PHONE — — WATKINS 4-1074

EMPIRE SUPERFINE INK CO., INC.

OFFICE:

225 VARICK ST.
NEW YORK 14, N.Y.

MANUFACTURER OF HIGH GRADE

LITHOGRAPHIC INKS PRINTING
DEEP ETCH CHEMICALS AND SUPPLIES

FACTORY:
BROOKLYN
NEW YORK

MANUFACTURERS OF DAMPENING ROLLERS, FLANNELS AND MOLLETON COVERS



Gevaert Promotion Manager

Karl A. Barleben (above) recently was appointed sales promotion manager of The Gevaert Co. of America, as part of the company's preparations for expansion in the worldwide manufacture and distribution of photographic products. It was announced by Rene Aerts, general sales manager. Mr. Barleben has been in the photographic field for 25 years, with several manufacturing concerns. He was at one time dean of the New York Institute of Photography, and in the war was in charge of a program of naval photographic training. He has been active in writing, teaching and lecturing in the field.

Announce Hoe Jobber Installations

Several recent installations of high speed web offset "Jobbers" were announced in March by R. Hoe & Co., New York. They include Baumgartner Co., Richmond, Va.; Dettner's Printing House, San Francisco; Montgomery Ward, Chicago; Volume Offset, New York; and the Lithographic Technical Foundation, Chicago. The presses print an area up to 8½ x 14" in one color, one side only, from a web. Speeds range up to 30,000 per hour. An improved dampening system and other improvements have been incorporated in the new models, a Hoe spokesman said.

Polakoff Forms N. Y. Co.

Carl Polakoff, formerly sales manager for J. A. Want Organization, Inc., New York direct mail and offset firm, has opened his own offset, direct mail and printing business at 915 Broadway, New York 10, N. Y. For many years, he has been a director and vice-president of the Mail Advertising Service Association.

N. J. Men Study Offset

Some 90 members of the Master Printers of Newark and Vicinity met February 27 at the Newark Athletic Club and heard a discussion on the pros and cons of adding offset equipment to letterpress plants. Charles Folks, Rogers, Kellogg, Stillson, and Edward N. Mayer, Jr., James Gray, Inc., both representing combination plants in New York, spoke on the advantages of such plants. The advantages of operating only letterpress equipment were discussed by Herman Kass, Davis, Delaney, Inc., and Richard E. Messner, Brogle & Co. Charles V. Morris, Reinhold-Gould, Inc., New York, then summed up the general discussion.

Explains Liquor Display Rules

The new rules promulgated by the New York State Liquor Authority governing the use and distribution of displays and advertising specialties in retail liquor outlets were described March 7 by John M. Palmer, president of The Point of Purchase Advertising Institute, as a "solid gain for producers of point of sale liquor advertising" and "as a stimulus for the wider use of this medium in liquor establishments." Mr. Palmer's comments were part of his report to the Institute's members on SLA's new Rules 3 and 11, both of which have now become effective.

His summary follows, in part:

Under Rule 3, according to Palmer's report, brewers, distillers and wine makers may distribute "Brand Signs" to so-called "on-premise" liquor outlets without limitations as to quantity or dollar value. "Brand Signs" are qualified as displays which have "no utility or secondary use or value apart from the actual advertising value."

"Brand Signs" under Rule 3 include any sign, poster, placard, design, device,

statuette, decalcomania, beer tap marker or graphic display, printed, painted or electric, bearing the name, trade name, trademark, insignia, symbol, design or label of brand of alcoholic beverages.

"This rule applies to advertising signs and material," Palmer stated, "amounting to an estimated 25% of the output of our members in this field. An unlimited market, subject to federal regulation, has been opened up for these products if made according to regulations as to size, manner of display and standards of copy."

Under Rule 11, Palmer pointed out, liquor manufacturers may distribute both consumer and retailer "advertising specialties" valued up to \$25.00 to any single retailer in a given calendar year. "Advertising Specialties" were described by Palmer as "point-of-sale material with a secondary use or value."

"It is important for all our members to know," Palmer said, "that the 'Brand Signs' described in Rule 3 do not come under the \$25.00 limit of Rule 11."

Other items which are not charged against Rule 11's \$25.00 ceiling, were listed by Palmer as follows:

Window Installation—The labor cost for dressing windows has no ceiling. It is not now charged against the \$25.00 limit. This item previously formed one of the major costs. Its elimination from the dollar limit of the Rule is an excellent piece of news for our window installation members.

Recipe Books and Promotional Leaflets—These two items (without dealers' imprint) may be distributed through package stores and are not charged against the \$25.00 ceiling.

Beer Displays and Signs—These are not limited as to size, when given or sold to "off-premises" beer licensees."

Mr. Palmer also pointed out that items previously restricted "have now been brought under the Rule 3 'free list' so that actually the \$25.00 ceiling covering the items in Rule 11 becomes a much more liberal allowance than it appears to be."

N. Y. Firm Leases Space

Multi-Color Lithographers, Inc., New York, recently leased the one-story building at 9-13 Dey St., Newark, N. J., for a long term. The building provides 15,000 square feet of floor space and has adjoining parking space.

Kindred, MacLean Adds Two-Colors

Kindred, MacLean & Co. of Long Island City, N. Y., recently installed two new Miehle 52 x 75" two-color offset presses. One of these is shown here in operation. They run up to 6,000 sheets per hour.



Prominent Users of Strathmore Letterhead Papers: No. 87 of a Series



The Bismarck Hotel, today, is part of an imposing center built by the Eitel family in the very heart of Chicago. Besides the hotel, it includes a towering office building and one of the Midwest's smartest theaters.

Chicago's beloved Bismarck chooses STRATHMORE

There's been nothing to compare with the Bismarck since the Eitel family first started dining visitors to the Chicago World's Columbian Exposition in 1893. Famous for its food, famous for its hospitality, the Bismarck is a landmark to all those travelers who appreciate good living.

It is no accident that the Bismarck's letterhead is on Strathmore...it is only another example of the careful planning for perfection of detail that has made the Bismarck what it is.

Have you considered, lately, the importance of the impression your letterhead makes? Does its design express the character and tradition of your company? Do the texture and surface make an important background for your correspondence? Consult the supplier of your letterheads. Ask him to submit new designs on Strathmore expressive papers...to make quality an integral part of your message.

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE MAKERS
OF FINE
PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:

TIME

NEWSWEEK

BUSINESS WEEK

ADVERTISING AGE

PRINTERS' INK

SALES MANAGEMENT

YLA Re-elects Roberts

Charles F. Roberts (below), Brett Lithograph Co., was re-elected president of the Young Lithographers Association of New York at that group's annual meeting March 8 at the Advertising Club. Kurt Heinrich, National

Process Co., was elected vice president in charge of programs; Max Friedman, Consolidated Lithographing Corp., was named to the new office of vice president in charge of publicity and membership; Wallace Glover, National Process Co., was named secretary; and Erwin A. Bielitz, American Colotype Co., is treasurer. Retiring officers are Arthur Fiehn, Meehan-Tooker Co., who was vice president; William H. Glover, Jr., Sweeney Litho Co., secretary; and H. Monroe Selling, Lutz & Sheinkman, treasurer. Mr. Selling had served in that post for about ten years.

Members of the board of governors are: Henry T. Birgel, Henry F. Birgel & Sons, Inc.; Joe E. Schader, Crocker-Burbank Co.; Fred T. Marston, Kaumagraph Co.; Otto W. Hilpl, Schlegel Lithographing Corp.; Fred W. Hashagen, National Process Co.; and Mr. Glover.

A round table discussion was held at the March meeting, in which the direction of the club's future programs was discussed. In line with its objective of promoting education in lithography, a panel discussion was planned for the April 12 meeting at which the industry's educational facilities would be outlined and evaluated.

Hugh Barnes, Barnes Press, Inc., joined the association.

Esposito Retires from Interchemical

Joseph R. Esposito, vice president of Interchemical Corp., New York, announced his retirement from that corporation as of March 1st, but will continue as a consultant to the Finishes Division of the corporation.



Charles F. Roberts

Mr. Esposito announced the organization of a new company, The Jarie Corporation, which will function as an industrial sales consultant and adviser. The Interchemical Corporation has engaged the services of the company, for service to its Industrial Finishes Division, particularly in the metal decorating industry.

Metal Decorators Meet in Sept.

The convention of the National Metal Decorators Assn. is to be held during the week of September 16-23 at the Sheraton Hotel, Chicago, William Kerlin, Tinplate Lithograph Co., Brooklyn, association president, announced. The meeting will be held during the Graphic Arts Exposition in Chicago. The association is holding just one meeting in 1950 instead of the spring and fall meetings previously held each year.

Crown Plant to St. Louis

The Crown Cork Specialty Co., a subsidiary of Crown Cork & Seal Co., recently purchased a plant with 137,000 square feet of floor space, at 5622 Natural Bridge Ave., St. Louis. The plant formerly was used by Crown Can Co. The Crown Cork firm plans to move its plant, including lithographing operations, from Decatur, Ill. to the St. Louis site, according to an announcement by the St. Louis Chamber of Commerce.

South's Largest Metal Plant

What is said to be the largest metal decorating plant in the South is now operating as part of American Can Company's plant at Tampa, Fla., C. E. Cummings, plant manager, announced. The unit, recently enlarged, and said to be one of the most modern, will be further expanded to about double its present size during 1951 to take care of increasing demands of the Florida frozen concentrated citrus juice industry. Production lines in the plant include four press and drying oven units.

Two Join Zabel Staff

Zabel Bros., of Philadelphia, announce the addition of two apprentice salesmen, Richard Cluley and Robert Ziesing.

Minn. Group Honors Sears

S. Walter Sears, president of Mono-Trade Co., Minneapolis, and president of the Graphic Arts Educational Foundation of that city, was honored by members of the foundation's board of trustees recently for his service as head of the organization. He was presented with an engraved wrist watch. The presentation occurred at the foundation's third annual meeting.

Continue Engraving Research

Photo-Engravers Research, Inc., recently authorized the renewal of its research contract with Battelle Memorial Institute, Columbus, Ohio. The contract provides for the expenditure of \$1500 per month for one year on problems of research of interest to the photoengraving industry.

Joins Cincinnati Litho

Virgil Taylor is a new member of the sales staff of the Cincinnati Lithographing Co., Cincinnati, Ohio. He formerly was with Tri-State Lithographers, Inc.

Gibson Pays Dividend

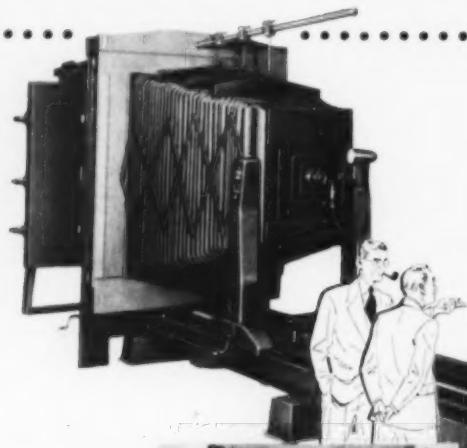
The Gibson Art Co., Cincinnati, Ohio, has declared a regular quarterly dividend of \$1 per share on its common stock and an extra dividend of 50 cents per share, both payable April 1.

In Jones N. Y. Office



George L. Newbould (above) is now located in the new New York office of C. Walker Jones Co., distributors of Moreland Corp. products. Mr. Newbould formerly was press superintendent of Kipe Offset Process Co., New York, and left there last September to join the Jones Company.

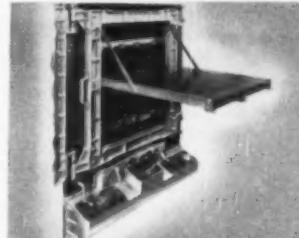
CONSOLIDATED CAMERAS at Buckbee Mears



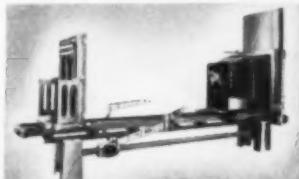
64"
This giant takes a 60 inch screen, or line negatives up to 54" x 80" for a total exposure area of 30 square feet.



31"
The 31" Precision Color Camera is the outstanding camera for the majority of color separation, masking and color composing jobs.



24"
Used on the smaller jobs for indirect color and for precision black and white.



One of the largest trade shops in the nation, Buckbee Mears has 3 installations of Consolidated Precision Color Cameras in their large gallery. Starting with a 24", they added a 31", then installed the giant 64". Buckbee Mears chose these three models from the complete Consolidated line to give them maximum utility and efficiency.

At **CONSOLIDATED** we say, "Don't take our word for it." That's why we let Consolidated users do our talking for us. And they will tell you that dollar for dollar, feature for feature, Consolidated is the best buy on the market.

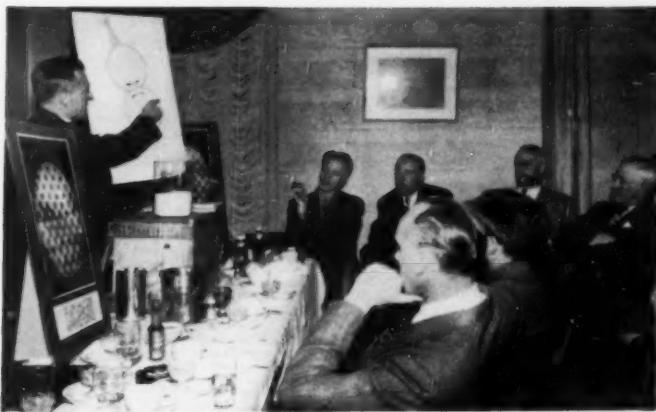
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LITHO CLUB NEWS



Twin City Club Hears Kronenberg

John Kronenberg is shown above addressing the February 24 meeting of the Twin City Litho Club at the Criterion Cafe, St. Paul, Minn. Mr. Kronenberg, who is in charge of the offset paper division of the S. D. Warren Co., Boston, discussed improved paper coatings, and gave a presentation of charts, photographs and samples to illustrate the advantages of improved paper coat-

ings and double coating. Fifty-three persons attended the meeting although the temperature was 13 below that evening, the club reported.

The club's next meeting was scheduled for March 24 at the Covered Wagon in Minneapolis, when the speaker was to be Dr. Frank Ireland, chemical engineer of Brown & Bigelow. His subject was "The Chemistry of Lithography."

parison of modern and old hand methods of litho procedures.

The meeting, which was preceded by a dinner at the Museum, was attended by 36 members and four guests.

Cleveland Hears Makarius

Theodore (Ted) Makarius, sales manager, Fuchs & Lang Div., Sun Chemical Corp., New York, and an experienced practical offset press specialist, addressed the Cleveland Litho Club at its March 3 meeting. He discussed various production problems in lithography, and followed subjects suggested by questions from the floor.

The club announced delegates to the Boston convention of the National Assn. of Litho Clubs. They are Douglas Smith, Smith & Setron Co., club president; William C. Stone, Copier Lithograph Corp., and Sol D'Alessandro, Horn & Norris, Inc. Other members of the club planning

to attend the convention are: Stephen Soruwoka, Ralph Honek, Fred Kruse, Andrew Balika, and Henry Prokupek.

For the April 7 meeting the club plans to have a session on the preparation of art and copy. This is to be the first of a series covering various phases of the process. Ralph Honek is head of the educational committee.

The club also has announced plans for a picnic June 24 at the Brae-Burn, 248th and Euclid. The club also plans to attend a night baseball game August 4, as a group.

New members voted on for admission to the club are: James G. Williams, Frank Merbes, Herbert R. Leedy, Norbert Stein, Robert G. Pender, Oscar Zeise.

Boston Club Visits IPI

The Boston Litho Club went "on location" for its March 15 meeting, away from its usual monthly meeting place at Hotel Gardner. The meeting was held at the International Printing Ink laboratory and plant, Cambridge, Mass., with William S. Law, IPI New England manager, as host. Seventy club members attended, and were joined by 10 IPI personnel.

Groups of club members were guided through the plant and laboratory where the spectrophotometer was explained and demonstrated by John W. Power, Jr.

A general discussion by a panel, with Mr. Law as moderator, included the following specialists:

Percy D. Bernard, Boston Offset Company, on the camera; Paul Whyzmuis, Interchemical Corporation of which IPI is a division, platemaking; Charles Anderson, Rand Avery-Gordon Taylor, Inc., Boston; and John W. Power, Jr., IPI color control.

Mr. Bernard substituted for Rocco Georgio.

O'Holleran Visits in East

William O'Holleran, executive secretary of the National Assn. of Litho Clubs, planned to visit club officials in Washington, D.C., Philadelphia and New York, shortly before the NALC convention in Boston, April 14 and 15.



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more than
just ink!**

Into every can of Sinclair & Carroll ink goes the knowledge, experience and skill we have developed during many years of research and manufacture of lithographic inks. That's why Sinclair & Carroll has come to be known among lithographers as "a dependable source of supply."

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Announces GILBERT 25% NEW ENVELOPE BOND

—remarkable speed-sealing —high opacity —handsome matching appearance

Seals in a Flash. A Gilbert innovation in paper with high gum affinity. By hand or machine, *at any speed*, Gilbert Envelope Bond flaps seal instantly, positively, permanently. No flap "spring-backs", no time lost resealing. *No additional cost for this feature!*

Unusual Opacity. Letters enclosed in Gilbert Envelope Bond are safe from inquisitive eyes, because this new paper has a high degree of opacity. *No additional cost for this feature!*

Matches Fine Letterheads. Make your customers' envelopes "twins" with Gilbert Bond fine cotton-fibre-content letterhead stationery, by using the beauty and distinctive character of Gilbert Envelope Bond. The smart



appearance of Gilbert Envelope Bond will help their correspondence get more attention and action. *No additional cost for this feature!*

New Cotton Fibre Content. Gilbert Envelope Bond is a 25% new-cotton-fibre paper. These tough, springy fibres help impart a rich, distinctive tone and appearance to the sheet. They add desirable toughness which guards against envelope splitting. *No additional cost for this feature!*



WRITE FOR SAMPLES! Compare crisp, beautiful Gilbert Envelope Bond with the envelopes you are now furnishing. Note the writeability... the clean, white surface... the handsome cockle... the high strength. And then be sure to test its ability to seal instantly, seal absolutely tight. **WRITE ON YOUR BUSINESS LETTERHEAD** for actual samples, or ask your local Gilbert Bond paper merchant.

GILBERT PAPER COMPANY • Established 1887 • Menasha, Wisconsin

New Cotton Fibre Content Bond, Ledger, Index and Onionskin Papers

Dayton Sees Flexichrome

A demonstration and explanation of the Flexichrome process for adding color to black and white photographs was the feature of the March 6 meeting of the Dayton Litho Club, Edward L. Bode, club secretary, reported. Paul D'Arpa, Salem Camera Stores, was the speaker and following his demonstration, he answered questions on the process as well as on carbro and dye transfer prints. Forty-five members and guests attended the meeting, held at the Reynolds & Reynolds Co. cafeteria.

Paul W. Dorst, Cincinnati, lithographic consultant, was scheduled to address the club at its April 3 meeting.

Hold Baltimore Oyster Roast

The annual oyster roast of the Litho Club of Baltimore March 18 was attended by about 90 members and guests. The scene of this year's event was John Hasslinger's restaurant, and oysters prepared in every conceivable way were offered. The roast started with a luncheon at noon, which continued in more or less full swing until late afternoon. In the meantime, card games and other informal pastimes were carried on. Edwin A. Steinwedel, Crown Cork & Seal Co., was general chairman.

Several guests were on hand, including Joseph Hickey, president of the Litho Club of Philadelphia, a delegation from Crown Can Co., that city, and two from the Washington Litho Club, John Laverne and Jerry Looney, both of the Navy Hydrographic Office. Another guest was William Garten of Glassboro, N.J., first president of the Baltimore club.

At the club's April 17 meeting, Seward Windsor, vice president of Riggs, Warfield, Roloson Insurance Co., is to address the club on lithographic insurance. This meeting grew out of the recent fire experience of Barton-Cotton Co. The "coffee speaker" at the April meeting is to be Mr. Steinwedel, who will tell of the background and operations of his company.

New members of the club include James W. Allison III, Whitaker

Paper Co., and Walter Washel, Rhee Mfg. Co.

The club's May meeting is to be "Frolic Night," and a crab feast is planned for July.

N.Y. Hears Evans on Color

"Seeing Light and Color" was the subject of the March 22 meeting of the Litho Club of New York, and Ralph M. Evans, Eastman Kodak Co., presented a comprehensive set of color slides to illustrate his discussion. Mr. Evans, who is in charge of color quality control for all Eastman color processes, explained that the process of seeing is somewhat different from commonly accepted ideas. "Three sciences are involved in the understanding of its principles and characteristics," he said. The principles of the action of light are physical, the process of seeing it is physiological, while the effects produced in the mind come under the science of psychophysics. Slides showed the way the mind interprets the information it receives.

A crowd of nearly 150 attended the meeting.

A special guest was Randolph T. Ode, president of Providence (R.I.) Lithograph Co., and president of the Lithographers National Assn. Mr. Ode, in his brief remarks, said he is a native New Yorker, and had many acquaintances in the trade there. He offered the cooperation of his association in furthering the Litho Clubs.

Three new club members were introduced by Jack Kavanagh, membership chairman: Joseph F. Kearney, Multi-Color Litho; Henry Simendinger, Brett Litho Co., and George G. Carnegie, Grinnell Lithograph Co.

At the club's next meeting, April 26, at the Building Trades Club, a discussion of impositions and layouts for economical folding and binding is scheduled. Harry Cowan, general manager, Trade Bindery, is to be the speaker.

The club's annual outing is planned for Saturday, June 3. Michael Annic, Rutherford Machinery Div., entertainment chairman, reported.

LITHO CLUB GUIDE

BALTIMORE

J. T. Keating, Secy.
Bingham Bros. Co.
125 Cohen St., Baltimore 2, Md.
Meets 3rd Monday, Park Plaza

BOSTON

Edw. Harnish, Secy.
109 Mill St., Lexington, Mass.
Meets 2nd Wed., Hotel Gardner

CHICAGO

Wm. O. Morgan, Secy.
Chicago Lithographic Institute
1800 S. Prairie Ave., Chicago 16
Meets 4th Thursday, Congress Hotel.

CINCINNATI

Max Birri, Secy.-Treas.
The Palm Bros. Dezel Co.
Regent, Lexington & Spencer Ave.
Cincinnati 12, Ohio.
Meets 2nd Tuesday.

CLEVELAND

Sol D'Allesandro, Secy.
Horn & Norris, Inc.
2729 Prospect Ave., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY

Robert Ervin, Secy.
Hubbard, Inc.
1188 Main St., Bridgeport, Conn.
Meets 1st Friday, March, May, Sept., Nov., and
sometimes other months, City Club, Hartford.

DALLAS

Walter H. Taw, Pres.
Century Printing Co.
Meets 1st Monday of Month

DAYTON

Edward Bode, Secy.
Standard Register Co.
107 Campbell St., Dayton
Meets 1st Monday, Sattmiller's Restaurant.

DETROIT

Erwin Stoezler, Secy.
Walker Letter Service
66 E. Forest, Detroit 1, Mich.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE

Anthony Dworzak
4956 W. Vollmer Ave.
Milwaukee 15, Wis.
Meets 4th Tuesday at the Miller Inn.

NEW YORK

Hammond Sullivan, Secy.
Workers' Press
227 E. 45th St., New York 17
Meets 4th Wednesday, Building Trades Club

OMAHA

Walter Graham, Secy.
Modern Litho Co.

ONTARIO

Norman R. Hurst, Secy.
R. G. McLean, Ltd.
26 Lombard St., Toronto, Ont.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
Meets 4th Monday, Poor Richard Club.

ST. LOUIS

Fred Francis, Sec'y.
Comfort Ptg. Co., 200 S. 7th St.
Open meetings in Feb., April, June and Aug.

TWIN CITY

Robert Batten, Secy.
Lund Press, Inc.
700 S. 4th St., Minneapolis 15
Meets last Thursday of month

WASHINGTON

Robert E. Russell, Secy.
3106 Old Dominion Blvd.
Alexandria, Va.
Meets 4th Tuesday, Hotel 2400 (R.W. 1600)

NAT'L ASSN. OF LITHO CLUBS

James Sovocik, Pres.
Printing Div., Western Electric Co.
Chicago, Ill.

Tells of European Lithography

There is some evidence that European lithographers are realizing the necessity for modernizing their plants, R. Verne Mitchell, chairman of the board of the Harris-Seybold Co., Cleveland, told the Chicago Lithographers Club, where he was guest of honor March 16, in the Congress Hotel.

Commenting on conditions observed during his recent trip through ten European nations, Mr. Mitchell de-

clared that lithographers overseas "could give us an awfully stiff run for business, if they had our machinery."

Many litho plants abroad, he said, are architecturally beautiful, with pleasing landscaped grounds, but inside the machinery is old, although well kept. It is rare, he said, to find a plant without a large proportion of ancient presses, the reason being that printing plants often are handed down from generation to generation of the

same families. "I doubt," he declared, "if a young man in England could start in the litho business today."

Some of the largest and most modern litho plants in the world are, however, located in Europe, he went on. He referred to one having a remarkably complete mechanized handling system superior to many in American plants. In an Italian city a plant is putting in almost a million dollars worth of American printing machinery. In Sweden one association of numerous companies has 40 highly efficient plants, and in Stockholm one plant covers a full block and is 15 stories high.

Commenting on the claim by European lithographers that their products are of higher quality than turned out here, Mr. Mitchell said, "They pay low wages over there, so they can afford to take time for platemaking. They do a good job, but for ordinary commercial work I doubt that it is superior to ours. I was constantly questioned about our color work. Time and again they were amazed that only four colors were used on some jobs I showed them.

Some of the largest printing plants in the world are in Europe, Mr. Mitchell said, three of them being private plants in London. One, owned by a tobacco company, has 120 offset presses. One soap company, Unilever, operating worldwide, has printing plants in a score of countries, but he found it significant that Unilever has not established one for their operations here. "They have learned," he said, "that they can get their printing done more economically in our commercial plants."

Mr. Mitchell's glimpses of European trade conditions were made in response to questions at the close of his prepared address, in which he discussed the growing encroachments of the "welfare state" on American life. At the present time, he declared, there is no more important topic before the American people. He reviewed the achievements of free enterprise and the subtle attacks on the profit system. Despite the charge that profits are "vicious," he asserted, profits are the only thing that can meet the problems of tomorrow.

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NOW . . . COLOR SEPARATION
TURRET LIGHTS
ELIMINATE
OLD FASHIONED FILTERS

★ FILTERED COLORED LIGHT
A new light source made to produce colored light effectively. A new tool for camera men.

★ NO FILTERS ON CAMERA
The new colored light does away with old fashioned filters. Gives better results.

★ HIGH INTENSITY
The lights generate a high peak in the desired color with no glare and objectionable heat completely eliminated.

★ SHORT EXPOSURES
Experience will dictate exposures but some colors will be equal to carbon arcs in speed.

★ LOW POWER COST
With eight of the new lamps operating the power used is equal to a household toaster.

You'll agree with the present users that Color Separating Turret Lights give superior negatives. finer detail, greater uniformity and better color values. They eliminate the smoking carbon arcs — are easy to use on the easy turning turret.

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JACKSONVILLE BEACH: 111 2nd Ave. N. • LOS ANGELES: 330 Winston St. • SAN FRANCISCO: 1075 Folsom St.

"Our people are being bamboozled by economic theories like the ridiculous Brannan plan for agriculture," he declared. "Are we going to do something about it? Are we going to make ourselves heard, so that this serious attack on our way of life can be stopped? We must get active, get busy, get excited about it. That is our responsibility."

President Carl J. Erickson of the Gerlack-Barklow Co. presided at the brief business session. William O'Holleran of the Meyercord Co., chairman of the entertainment committee, reminded the club of the bowling match with the Milwaukee Club in that city April 8, for which a big Chicago delegation was planned.

New members received at the meeting were W. A. Curtan of Matthieson & Hegeler Zinc Co., and Stuart Grau of Michie Printing Press & Mfg. Co.

Out of town guests included three Milwaukee Club officers, Roy Tenge, president, E. Brogle, vice president, and P. Blaha, sergeant at arms. He would have brought a larger delegation, Mr. Tenge said, only some of the boys insisted on staying home to develop their bowling skills.

Directors of the Chicago club held their regular March meeting at Joliet, Ill., on the tenth, where they were guests of Pres. Erickson and Mrs. Erickson. Wives of the Chicagoans accompanied them and were entertained by Mrs. Erickson in her home.

Milwaukee Club Hears Donaldson

The Milwaukee Litho Club held its regular meeting on February 28, with 72 members and guests present. The speaker, D. C. Donaldson, Eastman Kodak Co., elaborated on all the photographic materials, their uses, and their applications in the lithographic field. During his talk, he answered numerous questions. The second part of his talk concerned "flare." All the causes of flare, such as glass covered copy boards, stray light, yellow varnished boards, unsafe dark room lights, excess white areas, effects of room walls and ceiling, and excess light at the lens, were shown

by photographic print specimens illustrating the results.

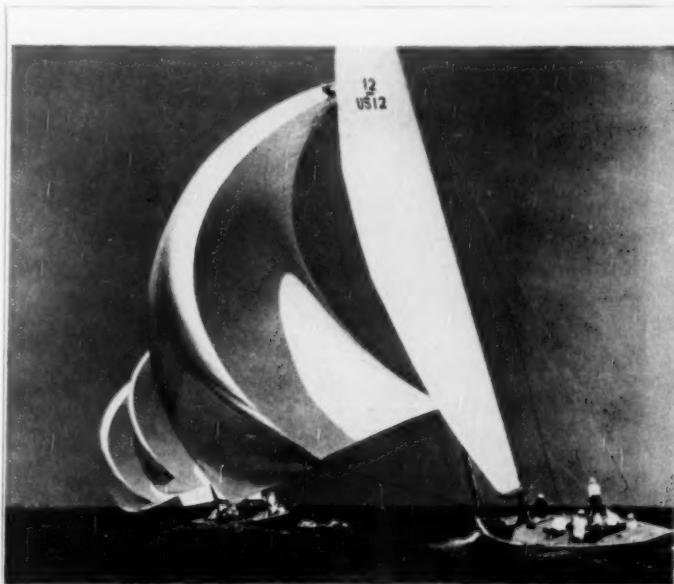
A showing of the new 24 inch Eastman Ektar Process lens, with built in diaphragm control and filter holders was an added feature.

The next meeting was planned for March 28, when Dr. Anthony George of Sinclair & Valentine Co. was to present movies and slides on chemistry in lithography and on multi-metal plates.

Capital Hears Bindery Talk

Edward Guss, of the T.W.&C.W. Sheridan Co., addressed the Washington Litho Club on modern bindery production, at its regular monthly meeting March 28. In addition, a motion picture on the subject of binding was shown. The meeting was held at Hotel 2400; 58 persons attended.

Washington club members were among visitors at the commercial printing exhibit at the Library of



Standardize on **FALPACO New Brighter, **WHITE!** Assures added Effectiveness!**

The new Falpaco coated blanks are unbelievably, startlingly **WHITE!** They make it easy to get greater contrast in color, far better reproduction, and therefore greater effectiveness. Falulah has two types of coatings: one especially for letterpress, the other especially for offset lithography and varnish.

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MILLS—FITCHBURG, MASS.

Congress during March and early April. It was sponsored by the American Institute of Graphic Arts, and Washington was the first stop on its national tour, following the opening in New York in February.

The club's next meeting is April 25.

Conn. Meeting April 7

The Connecticut Valley Litho Club was to hear Joseph D. Bradley of Rust Craft Publishers, Boston, discuss greeting card production at its

April 7 meeting at the City Club, Hartford.

The club held its annual ladies night dinner dance March 18 at the Three Cups Inn, Meriden, Conn. Dinner, dancing, gifts, and a Broadway floor show made up the evening's program. Joe Syracuse of A. D. Stainback Co., New Haven, was chairman of the arrangements.

Phila. To Hear Kirkpatrick

A. D. "Pat" Kirkpatrick, Rapid Roller Co., is to address the Litho

Club of Philadelphia at its April 24 meeting, the club announced. His talk will deal with offset press operation, with special attention to web presses.

At the club's May meeting, Dr. A. C. Zettlemoyer, head of the research program of the Printing Ink Research Institute, Lehigh University, Bethlehem, Pa., is to speak on the technical aspects of lithographic ink. Meetings are held at the Poor Richard club.

The Rev. Dennis J. Comey, director of the St. Joseph's College Institute of Industrial Relations, addressed the club at its March 27 meeting on the subject of "Human Relations." He dealt with the subject from an ethical viewpoint. The institute, a training ground for men in both management and labor unions, now has a registration of 326, having started six years ago with 26 men. About 90 members and guests attended the club meeting.

Three new club members were announced: Robert J. Bailey, Hibbert Co., Trenton, N. J.; Ernest L. Martin, Levering Riebel Co., Camden, N. J.; and Joseph J. Butler, Graphic Arts, Inc., Philadelphia.

Philadelphia Litho Club President Joseph Hickey, Lithographic Service Co., Joseph Mazzaterri, The Colorcraft Co., and Anthony Capello, Joseph Hoover and Sons, Co., have been named delegates to the NALC convention.

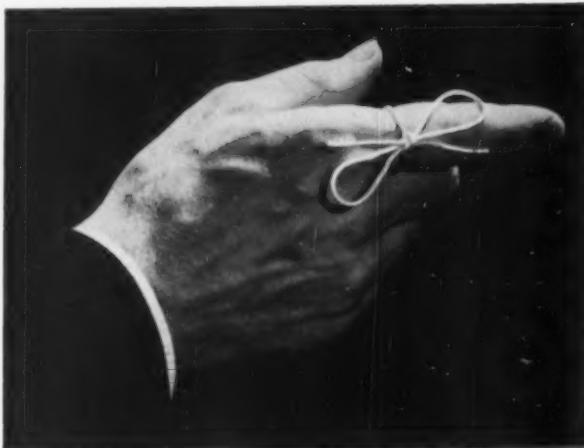
Report New Incorporations

Firms incorporated in New York recently are:

Tru-Art Offset, Inc. (Solomon S. Mandell), 1035 Grand Concourse, Bronx, N. Y.; Able Offset Plate Service (Ben Schore), 160 E. 23 St., New York; Hempstead Blue Print Co., Inc. (Edward J. McAllister) 216-05 95th Ave., Queens Village, N. Y.; and Mastercraft Litho & Printing Corp., (Bertram Schwartz) 331 Madison Ave., New York.

Interchemical Leases Space

Interchemical Corp. recently leased five floors at 67 W. 44 St., New York, in a building now being enlarged and modernized.



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Pacific Coast Representative: THE CALIFORNIA INK COMPANY, INC.
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Paul J. Hartsuch Joins IPI

Dr. Paul J. Hartsuch, formerly a chemist with the Lithographic Technical Foundation, has joined the International Printing Ink Division of Interchemical Corp., New York. Announcement of the change was made by F. Jack Jeuck, IPI divisional vice president and Wade E. Griswold, executive director of the Foundation.

Dr. Hartsuch was trained as a chemical engineer and has M.S. and Ph.D degrees in physical chemistry. He was supervisor of the Foundation's metals and surface chemistry division.

Dr. Hartsuch will be working in the western division of IPI, with the sales staff, to help lithographers with technical problems.

Offset Night at Guild

Wade E. Griswold, executive director of the Lithographic Technical Foundation, New York, addressed the members of the New York Printers Supply Salesmen's Guild April 6 on "No Matter What You Call It, It's Still Putting Ink on Paper." In discussing the tremendous growth of all branches of the graphic arts, he pointed out that offset's growth in the last decade has been at a more rapid rate than that of other processes. He predicted a bright future for all branches of the industry, due in part at least to the interest being taken in research. The meeting was held at the New York Advertising Club.

Report N. Y. Slowdown

Lithographic employers reported a "slowdown" in the New York area early in April following a deadlock in negotiations between the Metropolitan Lithographers Assn. and Local 1, Amalgamated Lithographers of America (CIO). Negotiations opened January 11 for a new contract to replace the one which expired January 31.

Two Join Ideal Roller

Raymond C. McDonough and Jack West, Jr. recently joined the Chicago sales force of Ideal Roller & Mfg. Co., E. B. Davis, vice president, announced. Both men are veterans of World War II, and came to Ideal from selling positions in other fields.

Seek Lithographers in Va.

The Engineer Research & Development Laboratories, Fort Belvoir, Va., is seeking experienced civilian lithographers for positions in its lithographic branch. Appointments are made under Civil Service regulations, and pay ranges from \$3825 per year for some jobs and from \$4600 upward per year for others. Work includes experimental research, and adaptation of lithographic processes and equipment for military use. Applications must be made on Form 57, "Application for Federal Employment," available at local post offices.

New England Conference Held

The sixth annual New England Conference for the Graphic Arts was to be held April 10 and 11 at Hotel Statler, Boston. A program with speakers dealing with various phases of management was announced by Robert A. Whidden, Rand Avery-Gordon Taylor, Inc., who was general chairman.

New Chicago Trade Show

Offset Platemaking Service, Inc., recently was organized at 538 S. Dearborn St., Chicago, by Richard Hartosynski, Kenneth Huffman and Willis Perry.

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Oregon Co. Adds Offset Press

An offset press recently was installed by Harry Weidemann, printer and binder of Nyassa, Oregon.

Minn. Co. Elects Two VP

Jones Press, Inc., Minneapolis, recently elected Eric B. Benson and Allen L. Moore as vice presidents. It was also announced that Noble K. Jones was re-elected board chairman, Lowell Jones, president, and Herman F. Johnson, secretary-treasurer. Other

board members include Douglas O. McClain and Roger F. Dolliff.

Incorporate Texas Firm

Wes - Tex Lithographers, Inc., Odessa, Texas printing and publishing, was granted a 50-year-charter of incorporation January 10, 1950. Capital stock was listed at \$15,000. Incorporators were Mildred W. Bodenhoff, John L. Harlan and Jack W. Kenner.

Dayton Co. Makes Partial Move

Approximately one-half of the operations of the Egry Register Co., Dayton, Ohio, were to be transferred to Leipsic, O., before April 1. Lawrence Rauh, president of the firm, said that the remainder of the operations and personnel would continue in Dayton. He said the move was planned for "economic reasons."

The firm's president described the Leipsic location as a modern one-story building, leased from the Leipsic Industrial Development Co. and containing 20,000 feet of floor space.

In Dayton for 57 years, the Egry Register Co. makes registers, folding devices and printed forms. Mr. Rauh said the company employs more than 400 persons.

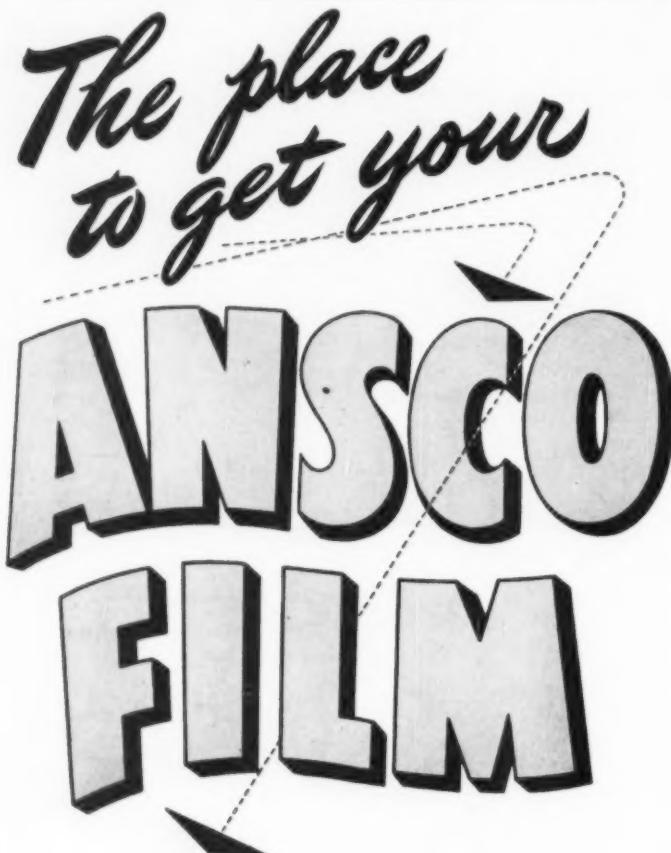
Ideal Buys L. A. Factory

The Typrene Roller Co., 1504 E. 4th Street, Los Angeles, has become Plant No. 3 of the Ideal Roller & Manufacturing Co., according to H. N. Love, president of Ideal. Ideal's other two factories are located in Chicago and Long Island City.

Several months will be required to re-organize and equip the new plant with additional machinery in order to manufacture Ideal's full line of precision rollers. Meantime, customers will be served as in the past; those who have been sending their cores to Typrene will continue to do so, while those sending cores to Chicago will continue to be serviced by the Chicago plant.

Gerson Offers Web Service

A booklet titled "How the Web Offset Press Can Help You" was issued in March by Gerson Offset Lithography Co., Inc., New York, promoting the use of its new web offset press. Main points covered include: 16 page forms printed two sides and folded in one operation; and a new freedom in quality reproduction. Samples of work done are shown, including line reproductions, halftones, music, tabulation pages, etc. The center spread of the 8 1/2 x 11" booklet shows the press, a Webendorfer two-unit perfecting machine.



Suppliers of Copper, Zinc, Chemicals and Equipment to the Graphic Arts for the past 49 years.

EQUIPMENT SUPPLIES, SERVICES, BULLETINS

Yearbook Offers Varied Fare

The Ninth Graphic Arts Production Yearbook, published March 1, contains in its 918 pages, a wide variety of material on all phases of graphic arts. Among new processes and products discussed are Magnet type; McCorquodale multi-color process; Fairchild automatic engraving; the Fotosette; Kromekote paper; Colotone shading process; Fluorescent colors; Flexichrome; Potter-Cushing-Pittman proving process; photoelectric cell in the graphic arts; infrared drying; bimetallic plates; Brunnak process; Buckbee-Mears halftone screens; Ektacolor; electronic color separation; ATF-Hadego photocompositor; silk screen presses; Rotofoto; Ultraflex; Vari-Typer; Flexowriter, Lithomat Lumitype, and others.

There is a color visualizer which shows 1,079 different color tones available in four-color printing with tint strengths of each color given. Samples of many kinds of printing papers are bound into the volume, and reference information on 70 kinds of papers is included.

There are numerous full color inserts produced by various processes, and one gate-fold insert gives a step-by-step analysis of the three major processes with illustrations, covering them from original copy to the printed sheet.

Complete copy-fitting tables for 900 type faces in sizes from 5 to 24 point are given, with computations which do not require any pencil work. Text type and display type in 144,000 possible combinations can be arranged with the Type Visualizer. Other features include a comprehensive display of over 1,000 type faces; data on paper estimating problems; copy preparation material; gray tone scales printed on many types of paper, with data given; law summaries for

New Line-Up Table

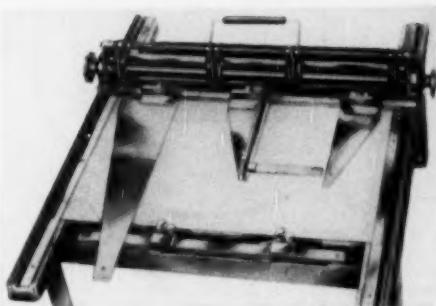
The Craftsman Utility table, right, has just been announced by the Craftsman Line up Table Corp., 49 River St., Waltham, Mass. The quarter inch grained glass top is $22\frac{1}{2} \times 28\frac{1}{2}$ ", and the double-edged straight-edge is precision geared for line-up and register work from either side of the table. Gear tracks extend at both ends so the straight edge clears the entire glass surface. The table also can be fitted with sliding triangles, and is equipped with a Carboloy scribing point. Aligned sliding

advertisers, printers and publishers; information on direct mail pieces; trade customs in various branches of the industry; and many others.

The volume is published by the Colton Press, Inc., 468 Fourth Ave., New York, and is priced at \$15.

ATF Shows 8-Color Web

The eight-color (four colors each side) web offset press, to be delivered to the Rochester Institute of Technology, was being demonstrated at the Elizabeth, N. J. plant of American Type Founders during March. The press, an ATF-Webendorfer, is erected in Elizabeth for test runs under the direction of ATF, RIT, and the *Reader's Digest*. It will then be used as the center of the Institute's web offset laboratory and training program in Rochester, N. Y. The press, during one of the test runs was using a web $32\frac{1}{2}$ " wide, and was delivering sheets $23"$ wide, folded twice. The press also produces other combinations of eight colors on several webs. Heat set inks were used with an electric drier and water-cooled cooling rollers. Four-color process work, black and white halftones, and line work were being run during the tests.



grippers and sheet stops are mounted on the front edge of the table.

Plexiglass Etching Trays

Photographic etching trays, made of white translucent Plexiglass which are said to withstand corrosion from any chemicals in ordinary use including silver nitrate, dilute acids, ferrocyanide, etc., were announced early in April by Henry Korn, 5 Beekman St., New York. The trays are said to be chip-proof, light, and strengthened by curved, reinforced corners and rolled rims. They are offered in the following sizes $21 \times 25 \times 4"$; $22 \times 32 \times 5"$; and $31\frac{1}{2} \times 42\frac{1}{2} \times 6"$. Further information is available from Mr. Korn.

New Gilbert Stationery Package

The Gilbert Paper Company, Menasha, Wis., has introduced a new 100-sheet package to supplement the Gilbert 500-sheet package line of boxed stationery papers. The line now includes 16 and 20 lb. Gilbert Bond, 25% new cotton fibre; 16, 20 and 24 lb. Lancaster Bond, 100% new cotton fibre; and Lifetime Onionskin, 100% new cotton fibre. All are furnished in cockle finish, banded and boxed containers. There are 50 boxes to a carton. Samples of this boxed line are available from the company.

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Gauge Measures Laminations

Maynard R. Euverard, of Interchemical Corp., New York, reports development of a new, highly accurate method for measuring attached dry films and thin sheet metals, foils, paper or plastic. This method employs the Interchemical direct reading thickness gauge (previously developed by Mr. Euverard) which is used in the finishes field for wet-film measurement.

Attached dry films are measured visually by means of an optical attachment to the gauge plus a suitable light source. The film is stripped at two points about one half inch apart and the two outside wheels rest on these stripped areas. Then the gauge is rotated until its eccentric center wheel touches the film. A light source permits observer to check the point at which center wheel meets the film and cuts off light. Direction of gauge rotation can be reversed and the average of two readings used for greater accuracy.

New Bartels Metal Coating

The Gordon Bartels Co., Rockford, Ill., has just announced a white roller coating material said to resist yellowing or scorching at temperatures up to 500°F. or 600°F. in metal decorating. These temperatures are sometimes encountered in manufacturing operations, such as inside soldering and high bake-lining operations.

This material is applied by the roller coating method and has good gloss and flow characteristics, the maker says.

Coating specifications are 300°F. baking temperature, 10 to 15 minutes baking time. Fabrication is limited to lock seams and simple draws. This coating is not recommended for screw cap work.

New Davidson Dual Unit

A new Davidson two-color printing unit for sheets up to 10 x 14" was introduced recently by Davidson Mfg. Corp., Chicago. The machine will print both sides of a sheet in either offset or letterpress, or one side in each, or will print offset on one side with letterpress imprinting

Ektar Lenses

Now Available

Ektar Lenses in shutters, the new series of lenses for process cameras which have been previewed at Graphic Arts conventions recently, are now available for immediate delivery, the Eastman Kodak Company has announced.

The lenses embody many greatly improved optical and mechanical features, the company says. They are available in 12, 18, 24, and 30-inch focal lengths. They are said to represent a new approach in design and most critical photo-mechanical requirements. They all have a fully-apochromatic optical system, which is optically capable of highest quality color rendition as well as extremely fine line resolution. In addition the new lens contains a "built-in" aperture control which is accurately and easily oper-



ated. This aperture control performs many of the functions of costly aperture control accessories which are designed to be attached to the exterior of conventional process lenses, it is claimed.

or numbering on the reverse side. The second unit also may be disengaged when one color one side work is run.

Either metal or paper offset plates are used, while for letterpress, rubber plates, curved electrotype or handset type may be used. A standard Davidson feeder is connected to the first unit, and a conveyor carries the sheet from the first unit to the second, either face up or tumbled as required.

The press will handle a minimum sheet 3 x 5", the feeder holds 5000 sheets of 20 pound stock, type size maximum is 9 1/4 x 13"; the speed is about 5,400 revolutions per hour, the overall size is 28 1/4 x 108" long x 55" high, and the weight is 1,700 pounds.

New Carton Cutter, Creaser

Champlain Company, Inc., 88 Llewellyn Ave., Bloomfield, N. J., has announced the development of a stationary carton cutter and creaser handling roll stock. According to officials of the company, this is the first time such a press has been manufactured. Heretofore, carton cutting and creasing presses have been for the most part, variations of equipment designed for other purposes, they said. Up to fifty percent greater efficiency

than is obtainable with comparable flat bed presses is claimed for the new Champlain unit. The press is to be shown at the Packaging Show in Chicago, April 24-27.

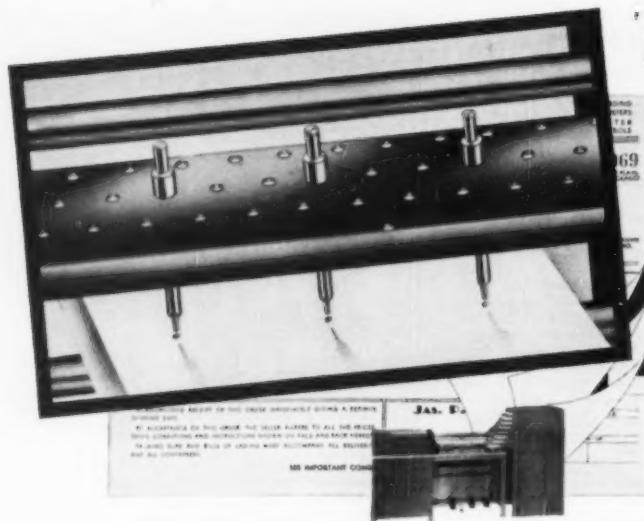
Ansco Announces New Film

Ansco, Binghamton, N. Y., has announced a new film for lithography which it claims makes plates faster and more economically. Advantages of the new film, known as Ansco Repro-lith Ortho Type B, include shorter exposure time, high orthochromatic sensitivity, maximum latitude in development, fine resolving power, clarity in white areas, fine dot etching qualities and steep gradation, the company said.

In tests, the company reported, the new film's ability to register fine detail proved higher than with average film, and stains and discolorations were eliminated.

Type For Paste-ups

A new book of type for offset has just been issued by A. A. Archbold, 1209 S. Lake St., Los Angeles 6, Calif. Called "Foto-Fonts" it consists of 26 complete fonts of sans serif display type in sizes from 18 to 72 point, in medium, bold, extra bold, condensed and italic.



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DETROIT	Aico Ink & Supply Company
FORT WORTH	Texas Offset Supply Co.
KANSAS CITY, MO.	Lithographers Supply Co.
LOS ANGELES	The Smart Supply Company
MILWAUKEE	Badger Litho Plate Graining Co.
MINNEAPOLIS	Automatic Print. Equipment Co.
NEW YORK CITY	Medo Photo Supply Corp.
ST. LOUIS	Rissmann Graphic Arts Supply Co.
TOLEDO	Toledo Lithograin & Plate Co.

GORDON BARTELS CO., ROCKFORD, ILL.
ORGANIC COATINGS - GRAPHIC CHEMICALS

New ATF Type Book

American Type Founders has just published a new 48-page descriptive price list of ATF foundry type, giving samples of the 260 faces now in production. The catalog is the first issued by ATF's type department since its 1942 list. It also supersedes the company's pocket-sized Handy Index of American types. Forty thousand copies of the new book have been mailed to printers and typographers.

Also listed in the book are 40 faces on which orders will be taken until May 31, after which they will be taken out of production because of slight demand. Copies of the new descriptive price list are available from American Type Founders at 200 Elmore Avenue, Elizabeth B. N. J., and its branch offices.

Gilbert Offers Portfolio

A new sample portfolio of Gilbert papers has just been announced by the Gilbert Paper Company, Menasha, Wis. The company said the portfolio was designed to answer the requests for Gilbert samples which are being received as a result of national advertising in various publications. The complete line of new-cotton-fibre papers is represented, with full 8½" x 11" sample sheets of bonds, vellums, onionskins and lightweights, writings, ledgers, bristles, safety papers and manuscript covers. Short descriptions and general application of each type of paper are included.

This sample portfolio is available from the company.

New Paste Offered

A paste said to eliminate warping and wrinkling in pasted paper items is offered by Paisley Products, Inc., 1770 Canalport Ave., Chicago 16. Called "Flexiflat," this paste may be applied by finger, brush, or rubber tipped applicator.

Booklet on Humidity Control

"Engineering Data on the Niagara Controlled Humidity Method" is the title of a booklet containing engineering data on a new method of determining the load conditions and selection of equipment said to simplify cal-

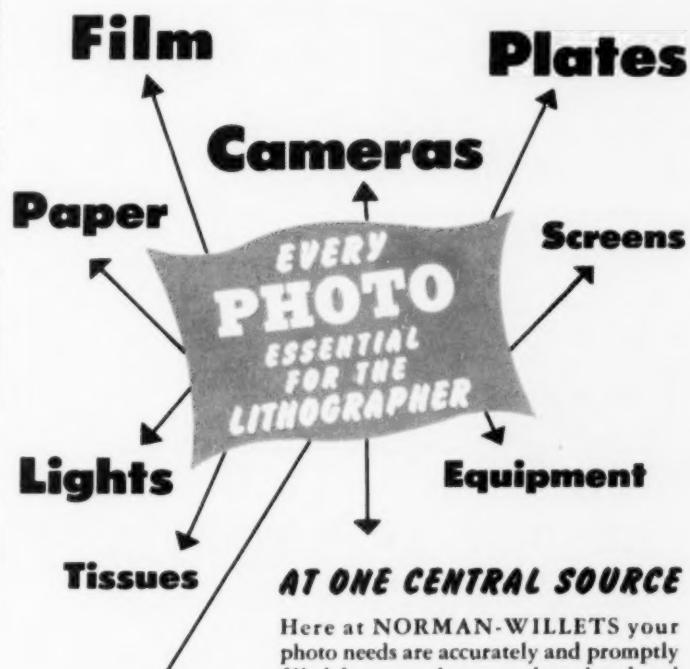
culations. It is issued by the Niagara Blower Co., 405 Lexington Ave., New York 17, and is priced at \$2.50.

Air Conditioning Book

A paper-bound book "What the Lithographer Should Know About Air Conditioning," has just been issued by the Lithographic Technical Foundation, 131 East 39 St., New York 16. It is priced at \$2.50. (Sections of the new book are being published currently in the series of articles in *Modern Lithography*.)

Institute Men to Graduate

Commencement day for graduates of the current survey course for junior executives at the Chicago Lithographic Institute was set for April 14. Wm. O. Morgan, general manager, announced. Following presentation of certificates at Glessner House the entire class was to go to Rochester, N. Y., for a week's study at the Eastman Kodak Co. plant. Al Brown, assistant to Mr. Morgan, in charge of camera and art classes at the Institute, was to accompany the party.



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Sees Too Many Organizations

The question of supporting all of the many organizations within the graphic arts, and the future of these various organizations and groups, were discussed in a statement released during March by Herbert Kaufman, of DuFine-Kaufman, Inc., New York advertising agency. Mr. Kaufman, formerly advertising manager of General Printing Ink Corp., now Sun Chemical Corp., and now serving several graphic arts clients, called for unity in the industry.

He reported a conversation overheard at the recent Printing Week exhibit of equipment in New England at which an executive asked, "Where is this problem of exhibiting going to end?" . . . Regional shows like this are popping up all over the country. Can manufacturers afford to be in all?"

"There are pressures which must be considered," Mr. Kaufman continued. "The supplier is anxious to support any worthwhile industrial project, but there are so many! Look at the number of associations that

are part of the industry. There are several in similar divisions. More than 300 individual graphic arts trade associations can be found listed in the current Printing Year Book and Almanac.

"While each of these groups will support all-industry affairs, each insists on preserving its independence. A case in point is the Graphic Arts Exposition and the regular association exhibits, referred to earlier.

"Perhaps it's sticking one's neck out to take a stand, but there are going to be repercussions in the industry from others, too, as regional groups, and independents, through zeal and excellent motives, make strides in growth. Particular attention is called to the increased number of combination plants springing into existence. Here is where the problems of too many unrelated trade associations will be brought into sharpest focus."

Seeing a need for greater unity, Mr. Kaufman recalled the Graphic Arts Victory Committee formed by a small group of industry-minded

executives to contribute to the war effort. "From a small group of four, the movement grew to encompass the entire industry, with all associations and hundreds of firms contributing to its continuance. Why the industry abandoned a good idea is beyond comprehension. A similar war-born project, sponsored by the advertising profession, the Advertising Council, is still functioning. Do we need a war to give us an excuse for industrial unity?

"There are enough problems during peacetime that can be served by a unified council of all viewpoints. The printing industry (and we don't mean to confine our scope to letterpress) needs a strong public relations program. Competitive media are cutting into the advertising dollar. True, printing can be used by all media, which is another reason for some group to do a real promotion job.

"We are confronted by the shameful paradox of a major industry which can't boast of a single spokesman from a collective viewpoint. We in the printing industry are treading



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on dangerous ground. The situation is growing tighter. What we do today will determine the future of our industry, and of ourselves."

New Consolidated VP



Consolidated Photoengravers and Lithographers Equipment Company, Chicago, reports the appointment of Alfred Levine (above) to a vice presidency. Mr. Levine has been selling Consolidated equipment for 18 months. He has been in the photo-engraving field for the past 13 years except for a short time when he was a purchasing director for a manufacturer of intercommunication equipment.

New Paper Machine in Texas

A new addition to the Pasadena, Texas, mill of The Champion Paper and Fibre Co. started production early in March, the company announced. Champion now has three fourdriniers and one cylinder machine operating in the Texas Division.

This new paper machine is designed to produce high quality machine-coated grades at speeds up to 1200 feet per minute. This tonnage will supplement the bond, envelope, tablet and other grades which the Pasadena mill already had in production.

Tom Johnson, Security, Dies

Tom L. Johnson, 57, with Security Banknote Co., New York, for 17 years, died March 6 from a cerebral hemorrhage. His service with Security was interrupted during the war when he represented the Willys-Overland Co. in Washington.

MODERN LITHOGRAPHY, April, 1950

Chicago Holds Offset Meeting

The annual offset meeting of the Chicago Craftsmen's Club was held March 21 with Harry S. Vested, proprietor of The Mart Press, that city, as speaker. The club meets at the Furniture Club of America. His talk was titled "So You're Going into Offset." His remarks were non-technical, and were directed to management, dealing with the problems of investment, obtaining experienced offset craftsmen, operating offset in conjunction with letterpress, the markets for offset, etc. A great deal of interest was shown in the subjects.

Mr. Vested formerly was with R. R. Donnelley & Sons Co., Chicago, before organizing his own business.

Gaetjens Acquires Sun Plant

The Sun Chemical Corp. plant at 100-112 Marshall St., Hoboken, N. J., has been acquired by Gaetjens, Berger & Wirth, Brooklyn, and the latter firm plans to transfer its ink manufacturing operations to the Hoboken plant from Brooklyn, Charles Gaetjens, president of the Brooklyn company, announced. He said that the new plant will permit Gaetjens, Berger & Wirth to expand its manufacturing operations and improve its service to lithographers and printers in the New York area. The property consists of several buildings, and came under Sun's ownership as part of a previous transaction.

Adds Large Camera

Western Printing & Lithographing Co., Racine, Wis., has installed a Monotype-Huebner 40 x 48" camera for color separation work, which was purchased through the Chicago office of Lanston Monotype Machine Co. Five other similar cameras also have been installed recently in Cincinnati, Columbus and elsewhere. R. W. Gutzwiller, western manager for Lanston, reported.

PIA Appoints Harper

Charles H. Harper of Thompson, Conn., has been appointed secretary of the Union Employers Section of the Printing Industry of America, Reuel D. Harmon, Webb Publishing Co., St. Paul, Minn., president of the section, announced. Mr. Har-

per succeeds Oscar A. Whitehouse, who joined the Label Manufacturers National Assn. as announced last month.

To Interchemical Directorate



R. W. Smith (above) was elected a director of Interchemical Corp., New York, recently, under a plan for the rotational representation of heads of operating units on the board. Mr. Smith is divisional president of the International Printing Ink Division.

Mr. Smith has been with Interchemical Corporation since its formation in 1929, most of the time with International Printing Ink Division. In 1931 he became Chicago branch manager, and a few years later was elected a vice president of IPI and appointed western district manager. In 1944 he was elected president of IPI and came to New York.

Retires From Geological Survey

John H. Buscher, foreman in the map reproduction division of the U. S. Geological Survey, Washington, recently retired after 33 years in government service. Mr. Buscher recently presented President Truman with two specially made maps of Independence, Mo.

The map specialist, while with the Survey developed a color proving method for checking and correcting maps before lithographic plates are made, bypassing the need for making proving plates.

Mr. Buscher, whose address is 1805 28 Place, S. E., Washington, D. C., is now going into lithographic consulting work, or may enter the industry as part owner of a plant, he told *Modern Lithography*.

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TECHNICAL BRIEFS

(Continued from Page 49)

involved handwork of the zinc plate method of reproducing music. By means of a set of dies the notes and symbols are punched on a zinc plate, which is proofed. Proof is copy read and corrections made by more handwork. Plate is printed on the offset press. *Printing Equipment Engineer* 79, No. 2, November, 1949, Page 26 (1 page), Part II, Music Type. Description of typesetting method of producing music manuscripts. The type font consists of music symbols which are hand composed and printed. This method has been discontinued because of expense of manufacturing type. *Printing Equipment Engineer* 79, No. 3, December, 1949, Pages 73-75 (3 pages), Part III, Musictype. A simplified and more economical method of reproducing music manuscripts is to set up plastic L-shaped musical symbols on a rather large composing board. A complete score is set-up, photographed and printed by the offset process. *Printing Equipment Engineer* 79, No. 4, January, 1950, Page 46 (1 page), Part IV, Type-music. Typographical method of music reproduction is done with a typewriter-like machine equipped with music symbols.

***Proving on a Production Press.** Frank Petersen. *Modern Lithography* 18, No. 2, February, 1950, Pages 32, 33, 93, 95 (4 pages). The advantages of proving on a production press are discussed. The proof plate should have the same grain as the press plate, and the coating and exposure should be the same. Control of exposure is best if a light integrating exposure meter is used and if a Sensitivity Guide is exposed on each plate. The latter also aids in obtaining controlled development. A quarter inch bar of color and a halftone step scale should be included on the proof plate to aid the pressman in obtaining a uniform lay of color. An expert pressman should do the proving and the press should be in good condition. The paper should be the same as for the job, and 200 sheets or less are needed for the average four or five color job. Operating cost will depend on volume of work. If a number of jobs can be proved currently, color by color, the costs are cut considerably.

***The Future of Offset in Publications.** B. D. Chapman. *Modern Lithography* 18, No. 2, February, 1950, Pages 34, 35 (2 pages). An outline of developments in long-life plates, high speed web presses, phototypesetting machines, and in the making of color separations, that promise offset leadership in the publication field. ★★

AIR CONDITIONING

(Continued from Page 57)

tergent to re-circulated water will increase cleaning efficiency.

The air washer is essentially an enclosed space wherein a stream of air is brought into intimate contact with finely divided water. The means for accomplishing this intimate contact may vary from a simple spray to various baffles in the air stream or a cell-

ular structure which breaks up both air stream and water particles.

Humidification

In winter the relative humidity of the heated air frequently is below the level that has been selected for the lithographic plant. Therefore, water must be added to the air. All methods of humidification essentially bring air into intimate contact with finely divided water. In the lithographic plant, in some ways the simplest and also the least desirable method of humidification is to spray water or steam directly into the conditioned space. This may be objectionable, especially in the press room, unless the spray water is entirely evaporated. And if entirely evaporated, any solids in the water will appear as dust in the air and will settle on equipment and materials. Thorough mixing and, consequently, adequate control of relative humidity is more difficult here than in enclosed space humidification.

There are three methods of humidification with an air washer: (1) The spray water is re-circulated, and neither air nor water are heated. This produces what is known as adiabatic saturation. The temperature of the spray water tends to reach the wet bulb temperature of the incoming air; and an air washer 100 per cent efficient would deliver air with the dry bulb, wet bulb and dew point temperatures at the wet bulb temperature of the entering air. That is, the air will be completely saturated and its dry bulb temperature will be lowered.

Variation of the design of the air washer may produce humidification efficiencies varying from 60 to 95 per cent. Generally the saturated air will be mixed with the air stream to obtain the required relative humidity and may or may not require after-heating to obtain the required temperature.

(2) The air is pre-heated, and the spray water is re-circulated. Generally the air leaving the washer will require re-heating.

(3) The spray water is heated.

It will be seen that these several methods provide means for adding

moisture to air and, at the same time, may be varied to control temperature of the conditioned air.

Air Cleaning Means

The air washer being an inefficient means of cleaning air, supplementary means frequently are employed.

Air filters are of various types, nearly all of them of cellular construction. In some, a viscous material catches the dust particles. Some are washable, and others are of such cheap construction that they can be thrown away when clogged. Air filters are sometimes an integral part of the air washer.

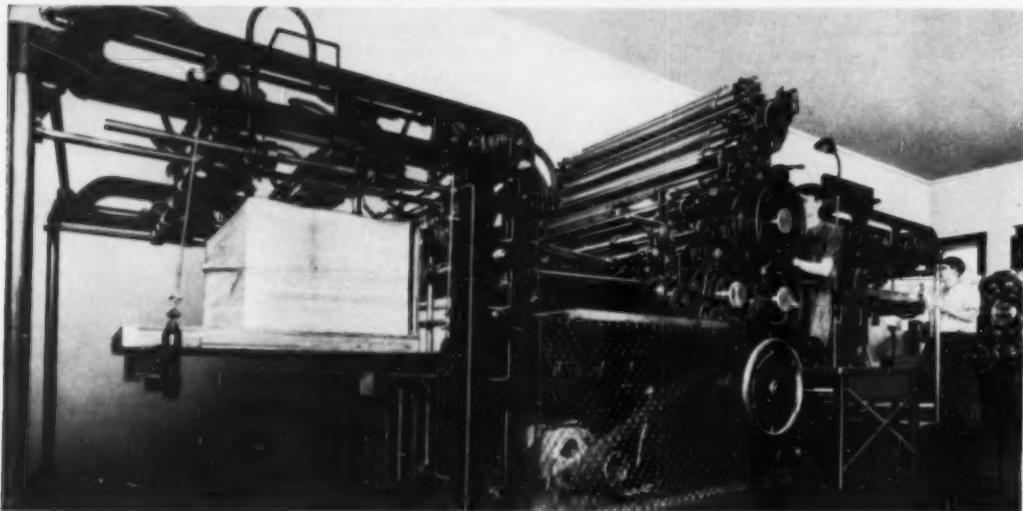
Electrostatic precipitators expose dust particles to a high tension electrostatic field (of the order of 13,000 volts) and then to a secondary field (of some 6,000 volts) where the precipitation of dust occurs. The plates of the secondary field are commonly coated with a light oil to hold the dust particles after the electrical charges have been removed. These plates are periodically washed down with a hose. The necessary voltages are obtained from a step-up transformer, and the current is rectified by means of vacuum tubes. A relatively small amount of electrical energy is necessary to operate an electrical precipitator, and the resistance to air flow is negligible.

It is seldom that removal of vapors, other than water, odors or gases, will be required in the lithographic plant. If this should become necessary, beds of activated charcoal may be used. This material will absorb approximately 50 per cent of its weight of organic gases. Such beds require periodical reactivation by heating at a temperature between 200 and 400 F. (Part Six will take up dehumidification, needed when relative humidity is higher than that maintained in the lithographic department.)

Detroit Firm Appoints

Frank Ransier recently was appointed vice president and sales manager of Arcraft Lithograph Co., Detroit. He formerly headed the Ransier Studio, that city, which he organized in 1935, and is retaining his interest in it.

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NYU Students Tour Plants

Some 60 students of the course "Lithographic Processes and Materials" at New York University, recently have been touring points of interest in the New York area, to supplement classroom lectures. Tours are being made to the Schlegel plant, Brett Lithograph Co., New York Trade School, Eureka Photo Offset Engraving, Sinclair & Valentine Co., Harris-Seybold Co. press and cutter show rooms, and the John Crawford Co. finishing plant.

Richard F. Shaffer, director of research, Schlegel Lithographing Corp., and assistant professor of Chemical Engineering at Pratt Institute, is in charge of the course, which is one of several in publishing and the graphic arts offered by NYU. Several guest lecturers are addressing the weekly classes. These include Carl Anderson, Eastman Kodak Co.; Kenneth Martin, Harold M. Pitman Co.; William Kerlin, Tinplate Lithographing Co.; and Wade E. Griswold, Lithographic Technical Foundation.

Phila. Craftsmen Honor Stassen

Harold E. Stassen, president of the University of Pennsylvania, was honored by the Philadelphia Club of Printing House Craftsmen at its fortieth annual dinner and reception at the Bellevue-Stratford Hotel Mar. 18. Mr. Stassen, twice governor of Minnesota, was presented with the Craftsmen's "Share Your Knowledge" Gold Medal Award. Also on the program for the "Night of Knights" were music, floor show, prizes and gifts, and dancing.

Colorcraft Expands in Phila.

A new 48-inch, 150-line circular screen is now being used in color process work by The Colorcraft Co., Philadelphia, it has been announced by Herman Britz and Joseph Mazzaferrari, partners. Colorcraft has also added 400 sq. ft. of floor space.

Doty Joins Wetzel Bros.

James Doty, formerly with R. R. Donnelley & Sons Co., Chicago, recently joined Wetzel Brothers, Milwaukee lithographing and printing firm, as head of creative sales in Chicago.

Johnstone Joins Pace Litho

Al Johnstone, formerly general supervisor of Lithographic Service Co., New York, has joined Pace Lithographic Corp. as production and manufacturing superintendent.

to lithographers to go after that field.

Mr. Ash: Do books by offset compare favorably with books by letterpress?

Mr. Fay: I think they do. There are some very fine books turned out by offset today, even on coated paper. We have turned out some books on pottery and antiques which, in the opinion of qualified book production people, matched letterpress books. The type was sharp, the reproductions were fine, and everything was satisfactory. Pricewise, I can't give any

SALES MANAGEMENT

(Continued from Page 32)

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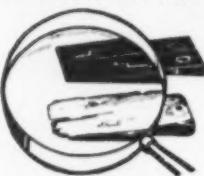
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percentages, but there should be an economy over letterpress. If there weren't, publishers would not buy them. It depends too, on the factors involved. You can't say that every job will shape up in favor of offset.

Mr. Winship: There must be a reason why so many books are now being produced by offset. It must be either quality or price, and I suspect it's both.

Mr. Mayer: Our volume of book manufacturing has gone up, and I think it is about 50-50 as far as the processes are concerned.

Mr. Ash: What do you think of aptitude testing in hiring salesmen?

Mr. Fay: I'm glad they didn't have them when they hired me. Generally I don't have much faith in them.

Mr. Mayer: I didn't like them at this forum a year ago, and I still don't.

Mr. Ash: If you want me to repeat what I said last year—we haven't changed our minds. We still like them. We are guided to a considerable extent by the results of the aptitude tests. We don't think they are completely correct. We had one advantage in our plant, and that was that in almost every case where aptitude testing was involved, we had a prior knowledge of the particular men who were involved. So we were in the happy position of being able to judge, both by the little actual experience we had had, plus the results of the tests. We like to take an open view of them, because, although aptitude testing has a long way to go, it is each year becoming more of a scientific procedure.

Mr. Ash: What qualities do you look for in hiring a new salesman?

Mr. Mayer: To start off with, we look for glamor.

Mr. Fay: Personality, appearance and intelligence.

Mr. Winship: And honesty.

Mr. Ash: Can a salesman be successful without at least a little technical knowledge?

Mr. Winship: It's desirable to have technical knowledge, but I think a man can be a successful salesman without it. If a man is out selling merchandising ideas, or direct mail

campaigns, I don't think it makes much difference whether he knows if it's to be a deep etch job, four-color process, or what. He has a technical staff behind him to figure out those things. I think a man has a better chance of success if he knows some of the technical details, but I think he can make a success of it, even though he doesn't understand these things.

Mr. Ash: How long a period of time should be given to a salesman, recently employed, to "make good?"

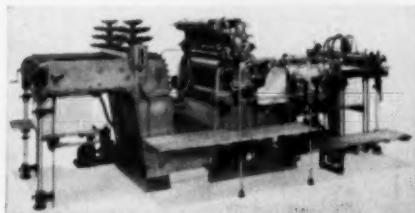
First, the inexperienced man, secondly, the experienced man.

Mr. Fay: I think, under today's conditions, the experienced man should be given at least a year, and the inexperienced man about two years. That's a pretty broad statement, because you have to judge a man on the basis of how he is conducting his activities. There are many things connected with that which would have to be considered in order to decide whether you want to keep

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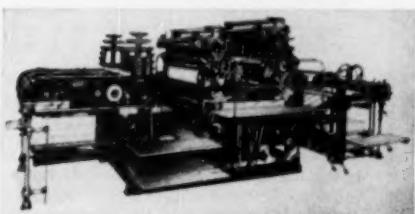


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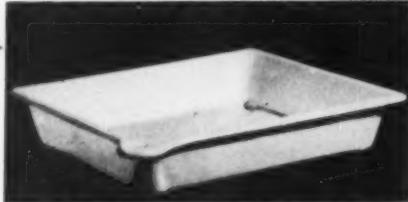
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a man a year or two. But I think that with today's competitive conditions, and considering the amount of offset equipment that is being put into the field, in my opinion, a man would need to have that amount of time.

Mr. Mayer: That expresses my opinion very well.

Mr. Ash: What is the policy on speculative sketching?

Mr. Fay: We do not make speculative sketches as a general rule.

Mr. Winship: We try to use our best judgment. We don't allow a salesman to go out and just speculate. If he wants to spend our money to make any presentations, we usually want to find out what it is going to cost us before we start, and we try to determine if it's a worth while effort. We look over the history of the account, and consider all the factors. If they are favorable we will spend the money, if they are not, we won't.

Mr. Ash: I understand that in some companies part of the cost of the speculative work is charged against the salesman's commission.

Mr. Winship: Our company stands the full cost. Our salesmen can win or lose only by selling or not selling.

Mr. Mayer: We control such work just as Mr. Winship has outlined. But in our case it is not true sketching. It may be the outline, or a copy suggestion for a broadside, or something like that. It is not charged back to the salesman in case there is any loss on it, and the salesman in no case has any right to do any speculative work without checking with management.

Mr. Ash: Do you require sales reports? What is their value?

Mr. Fay: We have a very simplified form of sales report. The only reason we ask a man to report is that there may come a time when you want to switch an account. We don't want him to fill out a lot of papers and give us a lot of hokum about what he was supposed to have done, or talked about. All we want is to get a simple report to show that there is activity. This is useful whenever a discussion of accounts comes up. To me it has always been a very irksome

thing to ask men to fill out a lot of reports.

Mr. Mayer: Our system is patterned after the National Process system. The information on the salesman's slip is transferred to a master card file where it is always available.

Mr. Winship: The salesman usually has a card on which he makes some notations. We usually sit down and talk about the accounts about once every two weeks. I think for the type of work we do, written reports would

be a waste of time. If you have a large sales force you will need some kind of a check system to know what the men are doing.

Mr. Ash: Does the size of the order affect the commission rate paid?

Mr. Fay: No.

Mr. Mayer: I don't believe in any sliding rate of commission. I think it's only honest to say that we take a job at less than full commission only after consultation with the salesman. It is done, sometimes, on particularly



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large jobs, but the salesman is almost always the final judge as to whether or not we take the job.

Mr. Fay: We used to have a sliding scale, but now we pay one rate on the work we manufacture. If there is any variation in the mark-up on the outside work, the salesman gets a fixed percentage of that mark-up, and the percentage remains the same. Our theory is that if the job is desirable for the company, it should also be made attractive to the salesman.

Mr. Winship: We vary the commission, depending upon the profit.

Mr. Ash: Where salesmen pay all expenses for traveling and entertainment, should commission rates be increased due to higher costs of living?

Mr. Mayer: We have a standard commission basis, and that includes all of the out-of-pocket expenses that the salesman incurs. We have no control over these. On the other hand, we have some salesmen who may jump on a plane or a train to do a special job, or any one of a dozen things, for which the company will reimburse them for the extra expense.

Mr. Fay: We allow the salesman a certain basic allowance for expenses, and then for anything over and above that, we make additional allowances. We set a standard of commission and pay the expenses extra.

Mr. Winship: We pay all of a salesman's incidental expenses, except his carfare.

Mr. Mayer: While there is no direct relationship between rates of commission and the cost of living, isn't it true that in the last five or ten years the cost of the jobs that the salesman sells might have gone up too? I think the cost of living is pretty well tied into the cost of the job he is selling. So that to drag in the cost of living, seems completely extraneous as far as I'm concerned.

Mr. Ash: If an order is canceled after it is partly produced, what do you expect to get from the customer from the standpoint of overhead, profit and commission?

Mr. Winship: Your legal rights are that you are entitled to all the overhead that was in the estimate, all

the profit, the salesman is entitled to all his commission, and you are entitled to all the work that you have already manufactured. What less you take than that depends on the account.

Mr. Mayer: In our company, the salesman would be given full commission. The customer would be told this, also.★★

PLANNING PRODUCTION

(Continued from Page 29)

eral plants are continuing to use the system even after troubles were brought to an unbelievably low level.

Several important facts have grown out of this experience. One is that the control of procedures on the basis of actual results in an individual plant is possible, and such control can pay great dividends in minimizing troubles. Another is that the human memory cannot be depended on in the matter of troubles, their frequencies, and their causes. Still another is that the average craftsman wants to do the best possible work, and will cooperate fully when he gets the proper help and advice.

In view of the success realized through control of procedures, it is interesting to examine the manner in which they are usually handled, or not handled, as is often the case. A craftsman usually learns his trade in one shop, where certain procedures and certain formulas are used, either with good or relatively poor success. Later he may move to another shop. There he will probably be told to do things differently and to use different materials. From his limited contact with other departments, he is in no position to judge the actual success of his procedures, or if he should learn this, he still must do as he is told.

Subsequently this man may become foreman of his department, in which position he is fully responsible for methods. When troubles occur, he may be called on the carpet and told that he must get better results, or else. He may argue that his men are doing good work, his methods are good because they worked well in another shop, and the real trouble lies

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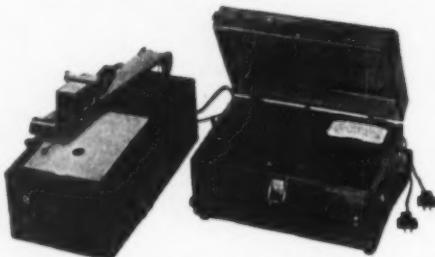
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in another department. Someone then must decide who is right, and changes must be made somewhere, or a bad situation will continue. Often no one has had well-rounded experience to back up a decision, and no data are available for guidance. Hence an arbitrary decision is made, often the wrong one.

How much better the situation would be if someone were responsible for procedures who is in a position to watch results in the various departments, and who has the background to coordinate the results with the methods and materials used. A plant of any size can hardly afford to be without such a man. He can't be bought on the open market, but he can be developed.

Procedures are the lifeblood of lithography. Good procedures produce good results. Bad procedures produce mediocre results. Good craftsmanship is necessary for the best results in any case. The present state of affairs is such that you can't read a book and start out doing successful lithography. But you can observe, and keep records, and learn from experience, and thus gradually reach a point where the lithographic team turns out work of high quality with consistent success. This is a challenging job for management. Those managements that meet the challenge successfully need not worry about meeting the requirements of today's market, or of tomorrow's market. ★★

PHOTO PROVING

(Continued from Page 37)

1. Immerse film in Etching Solution.

FORMULA FOR ETCHING SOLUTION *Stock Solution (will keep)*

Copper Sulphate	2 ounces
Potassium bromide	30 grains
Water	32 ounces

For Use

Mix 4 ounces of Stock Solution with 2 ounces of hydrogen peroxide, and add 3 drops of sulphuric acid. Should be used immediately upon being mixed.

2. After film has been immersed for approximately 30 seconds, wipe emulsion firmly with a piece of cotton while negative is still in the solu-

tion. Continue wiping until the negative is entirely free of the blackened emulsion. The film must be completely transparent when viewed over a light table.

3. After etching, wash negative for approximately one minute.

4. Place negative on light table and wipe with a piece of cotton moistened in a 10% solution of hypo. This is to remove any silver salts remaining in the emulsion.

5. Remove and wash thoroughly for approximately one minute. Image is now ready for dyeing.

Note: Negatives may be processed one at a time or all at once, depending on the skill of the operator.

Dyeing

The easiest way to dye the image is as follows:

1. Place the film on the light table, emulsion side up, and squeegee off excess water.

2. Moisten a piece of cotton with the correct concentrated dye solution.

3. Go over the entire negative with this cotton, rubbing firmly.

4. Wipe off excess dye with a damp piece of cotton—or squeegee.

5. Immerse in the Acetic Acid Solution.

FORMULA FOR ACETIC ACID BATH

Glacial acetic acid	1 ounce
Water	32 ounces

To save time, the operator may dye each image and leave it in the acid solution until all films have been dyed. When ready to strip, raise the temperature of the acid to 80 or 90 degrees Fahrenheit by placing the tray in a larger tray of hot water. The film membranes will loosen easily after soaking at the higher temperature for a few minutes.

A piece of hypoed azo paper, washed thoroughly and squeegeed on to a piece of glass or some other smooth, flat surface, makes a satisfactory support. The images should be superimposed in the same color sequence as that in which they will be printed.

If the usual stripping procedure is followed, the operator should have no difficulty in producing an excellent proof of the color job. ★★

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Closing date: 25th of preceding month.

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OFFSET CAMERA MAN: Progressive plant in mild southern climate, city of 400,000, needs experienced offset cameraman capable of producing superior halftone and color negatives to work in and supervise camera and plate department of four men. Ideal living and working conditions with modern equipment. A lifetime opportunity. Group life and hospitalization insurance, retirement plan. Will aid right man in buying home. Furnish full details of experience, age, degree of skill in camera, platemaking and press work, character and work references that may be contacted, salary expected. Address Hayden Keenan, P. O. Box 228, San Antonio, 6, Texas.

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COMBINATION STRIPPER AND PLATE MAKER in one of the South's most progressive and well-known offset plants. Fine future for the right man. Address Box 475 c/o Modern Lithography.

FILM STRIPPER: Must be experienced in high grade flat color and black and white work. Position for man seeking security. Character important as ability. Air-conditioned plant in Midwest city of 150,000 population. Housing accommodations available. Personal interview required after receiving formal qualifications. Address Box 476, c/o Modern Lithography.

EXPERIENCED man to handle color separations from start to finish for established plant in Colorado. Must be ambitious and of good character. Address Box 477, c/o Modern Lithography.

DOT-ETCH ARTIST: Philadelphia lithographer requires a first-class, well experienced dot etcher for 4 color process work. State full particulars concerning ability, experience and salary desired. Address Box 478, c/o Modern Lithography.

COLOR RETOUCHER & DOT ETCHER: Should have masking experience.

Give us details of your experience, previous connections, earnings and references. Write today—this is an exceptional opportunity for capable craftsman. Address Box 479, c/o Modern Lithography.

LITHO PRESSROOM FOREMAN: Plant doing large annual volume. Must be capable of handling quality color work and production. Proper supervision of people important. Good equipment, St. Paul-Minneapolis area. Address Box 480, c/o Modern Lithography.

Situations Wanted

LITHO SUPERINTENDENT: Desires connection with modern plant located in Rocky Mountain region or Southwest. 15 years experience. Can supervise work from copy to finished product, also experienced in 4-color process work. Address Box 481, c/o Modern Lithography.

CAMERA MAN: 12 years experience black and white line & halftone work. Very much in need of job. Address Box 482, c/o Modern Lithography.

FOREMAN, CAMERAMAN, STRIPPER: Experienced shop foreman, competent cameraman, stripper and platemaker, accustomed to quality work, seeks connection with progressive concern in any location. Present connection working shop foreman past seven years. 21 years experience in trade. Address Box 483, c/o Modern Lithography.

LITHO PLANT SUPERINTENDENT: Desires connection with modern progressive concern. 28 years experience all types of work. Willing to locate anywhere. Address Box 484 c/o Modern Lithography.

LITHOGRAPHER ARTIST: In dot etching color process. 34 years old, with more than 15 years experience, wishes to make a change. Medium sized town preferred. Address Box 485, c/o Modern Lithography.

PRODUCTION CONTROL: Graduate of the Rochester Institute of Technology, technically trained in all phases of lithography and letterpress. Seeking position in production control. Willing to locate anywhere in country. Address Box 486, c/o Modern Lithography.

PRODUCTION DEPARTMENT: Young Danish immigrant wants position in production department in litho plant. Has had 9 years experience in the graphic arts. Salary secondary to good opportunity. Address Box 487, c/o Modern Lithography.

CAMERAMAN: Seeks permanent position with future. Excellent reference. Nine

years experience in line, halftone and color. Address Box 488, c/o Modern Lithography.

OFFSET CAMERA OPERATOR and plate maker. Also 18 years of letterpress experience. Steady and dependable. Address Box 489, c/o Modern Lithography.

FOREMAN: Two color offset pressman. Experienced shop foreman. 22 years experience on color process work. A-1 color matching. Desire change with progressive concern. Metropolitan area preferred. Address Box 490, c/o Modern Lithography.

OFFSET CAMERAMAN and Plate-maker. Also ten years experience as commercial artist, doing lettering, layouts, mechanicals and paste-ups. Salary \$96. Work anywhere. Address Box 491, c/o Modern Lithography.

PRESSMAN: Veteran who has had 4 years experience as offset helper and a complete course in offset printing desires a job in Baltimore, Md. area as pressman or apprentice pressman. Address Box 492, c/o Modern Lithography.

PRODUCTION ASSISTANT: 1 1/2 yrs. experience in non plant set-up. Familiar with general production details; order, layout and copy preparation, type, estimating, follow-up. Desires to grow in a practical plant environment. Excellent technical education and experience. Has studied, and is continuing graphic arts studies at Columbia, N. Y. U., N. Y. Trade School. The very best of references can be submitted. Present employer knows of this advertisement. Available immediately since replacement has been

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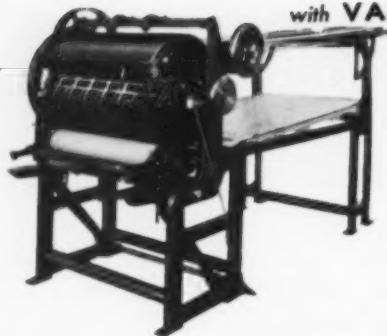
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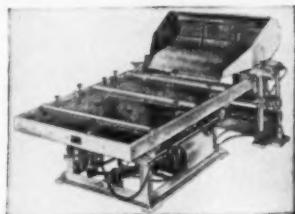
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lication printing; also newspaper and magazine folders available. Can be inspected. Address Box 496, c/o Modern Lithography.

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Consolidated Photo Engravers and Lithographers Equipment Co., 2646 W. North Ave., Chicago 47, has expanded its facilities by acquiring a new plant at 2155 Wabansia Ave., that city, to house its manufacturing operations. Sales and engineering activities will continue at the old address. The new manufacturing facilities provide 21,000 feet of floor space, all on one floor.

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Alfred J. Bross, 84, a former executive secretary of the Rochester Typothetae, died March 17 in Rochester, N. Y. He took over the secretaryship of the Typothetae in 1930 and held the post until 1937.

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"Modern Lithography" is now available to libraries and others on microfilm, according to an announcement by University Microfilms, Ann Arbor, Mich. The company is photographing, page by page, current issues of leading magazines in various fields, and making them available to libraries which do not have storage space for large numbers of magazines. The cost of the microfilm volumes is about equal to the cost of binding a year's volume, the company says.

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Trade Events

Natl. Assn. of Litho Clubs, annual convention, Copley Plaza Hotel, Boston, April 14-15.

Technical Assn. of the Lithographic Industry, annual meeting, Hotel Sheraton, Rochester, N. Y., April 24-25.

Lithographers National Assn., annual convention, Edgewater Beach Hotel, Chicago, Sept. 7-9.

Graphic Arts Exposition, Chicago Int'l Amphitheatre, Sept. 11-23, 1950.

International Assn. of Printing House Craftsmen, Annual convention, Stevens Hotel, Chicago, Sept. 10-13.

Printing Industry of America, Palmer House, Chicago, Sept. 17-23.

National Graphic Arts Education Association, Sherman Hotel, Chicago, Sept. 21, 22, 23.

Mail Advertising Service Assn., 1950 annual convention, Hotel Roosevelt, New York, Sept. 30-Oct. 3, 1950.

National Metal Decorators Assn., annual meeting, Sheraton Hotel, Chicago, Sept. 18-20.

American Photoengravers Association, Chalfonte-Haddon Hall Hotels, Atlantic City, New Jersey, Oct. 9, 10, 11.

Natl. Assn. of Photo-Lithographers, Annual convention and exhibits, Shoreham Hotel, Washington, D. C., October 25-28, 1950.

Litho Schools

CHICAGO—Chicago Lithographic Institute, Gleisner House, 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

ST. LOUIS—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

MINNEAPOLIS—Dunwoody Industrial Institute, 318 Wayzata Blvd., Minneapolis 3, Minn.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 8, N. Y.

PHILADELPHIA—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

Trade Directory

Lithographic Tech. Foundation
Wade E. Griswold, Exec. Dir.
131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers
Walter E. Soderstrom, Exec. Secy.
317 West 45 St., New York 19, N. Y.

Lithographers National Association
W. Floyd Maxwell, Exec. Dir.
420 Lexington Ave., New York 17, N. Y.

National Association of Litho Clubs
James Szwarcz, Pres.
Printing Dept., Western Electric Co., Chicago

Printing Industry of America
James R. Brackett, Gen. Mgr.
219 15th St., N. W., Washington 5, D. C.

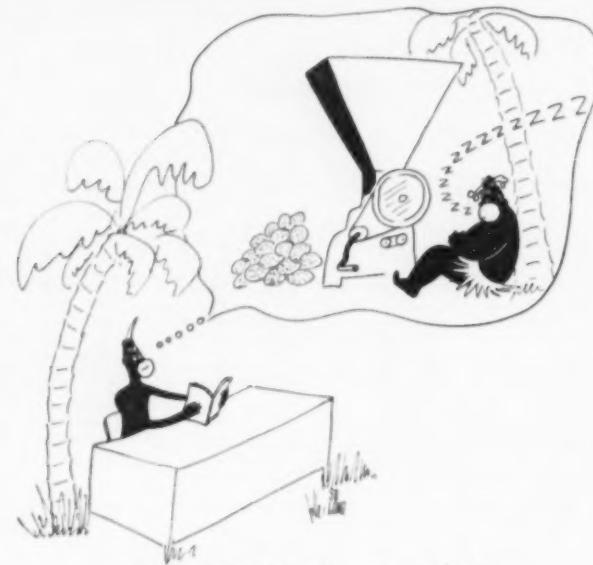
International Assn. of Printing House Craftsmen
P. E. Old, Exec. Secy.
18 E. Fourth St., Cincinnati 2

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(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)



"Wonder how Cuthbert's coming with that new ether base fountain solution."

Business minded...

WHEN a business man reads his industry magazine, he is not usually in quest of entertainment or light reading. He is after facts,—facts of aid and interest to his business. He is very definitely "business minded" as it were.

And that is why advertising in industry magazines,—or business papers, if you prefer the term,—gets to him when he is in the correct frame of mind, and why it can be and is more effective for advertising industrial products.

If you would catch the key men in the field of Lithography when they are "business minded," try advertising in

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

WE have a new cover design this month. The word "Modern" is set in ATF's new Amsterdam type Rondo Bold. The other is our own brand of "stencil." We hope you like it.



The best comment we have heard on our government's Santa Claus welfare state was in an advertisement by Warner & Swazey: "Look out for all those promises of something for nothing. They don't put that cheese in the trap just because they love mice."



Speaking of bureaucracy, did you read the piece in the *Saturday Evening Post*, March 18 issue, "The Federal Snoops Are After Me"? It's the story of a small town printer in Pennsylvania, and is quite a comment on the incentive-killing restrictions on small business imposed by our present government regulations.



At the Twin City Litho Club meeting in February, 53 fellows turned out in spite of a bitterly cold night with the mercury at 13 below zero. Jack Kronenberg was the speaker.



Did you take action on that subscription renewal notice you received last week? Many intend to renew their subscription but discover they have overlooked it when they miss a copy.



We are sorry that we were unable to fill the demand for copies of the March issue. For some reason demand for bulk copies was heavy and the supply ran low very suddenly. ★★

PLAN FOR QUALITY



"Show a boy drinking from a cool spring in the woods, as for a handsome water cooler catalog". These were our bare instructions. And here is the shot we took in our studio—with real water, real sand, rocks, ferns, twigs—almost as enticing as a drink from a G.E. Cooler. This photograph required a lot of detail work to produce but the finished result justifies it all. And with genuine coated paper like Cantine's, a printer can multiply the original print by the million at low cost, with high fidelity.

—Morton Berger

PHOTO BY BERGER, COURTESY GENERAL ELECTRIC COMPANY AND MARXON, INC.

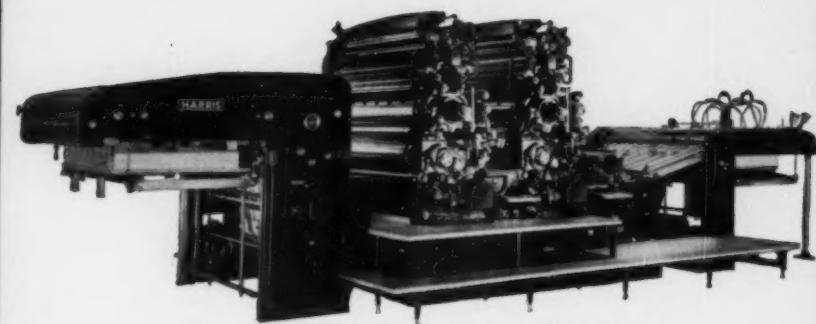
TO GET satisfactory results in printing, plan for quality and carry out the plan. Cantine's genuine precision Coated Papers will enable you to retain high fidelity in the reproduction of photographs and paintings—not one print at a time but by the million—by either letterpress or offset.

Cantine's Coated Papers

SOLD BY LEADING MERCHANTS, THE MARTIN CANTINE COMPANY, SAUGERTIES, N. Y. SPECIALISTS IN COATED PAPERS SINCE 1888.

LETTERPRESS: HI-ARTS, ASHOKAN, ZENA, CAT-
HILL, CANFIELD, MC FOLDING, VELVETONE, SOFTONE,
ESOPUS TINTS, ESOPUS POSTCARD
OFFSET-LITHO: HI-ARTS CR, ZENAGLOW OFFSET
CR, LITHOGLOW CR, VARNISH, CATHELL LITHO CR

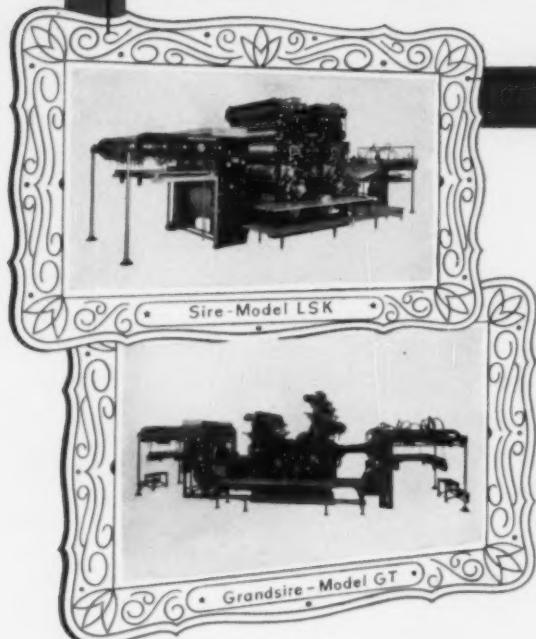
WORK HORSES of the Lithographic Industry



HARRIS MODEL 258, Two Color 42x58 Offset Press

Also Available in Single and Four Color Models

Two-Year Old - on the Inside Track



Here's a thoroughbred champion from a long line of Harris money-winners.

Its grandsire, the Harris GT, was making records when some of us were still listening to crystal sets.

Its sire, the Harris LSK, still runs a great race.

But as fine as these veterans were in their prime, today's 42 x 58" Harris two-color will outperform them when it comes to quality of register, salable sheets per day, running speed.

Today's race is growing too tough for any but the top performers. It takes the stamina, speed, and superior production of a new Harris to stay out in front.

What chance, for instance, would a Model GT have against a Model 258 when the new press can run 65% faster? It can even outrun the Model LSK by 30%!

Would it improve your operating costs to get a better run for your money . . . better by 30%?

HARRIS-SEYBOLD

Dept. K, General Offices, Cleveland 5, Ohio